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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

NOVEMBER 1, 1877.

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

By JOSEPH BENNETT.

No. III.—MOZART.

HE who attempts to deal with the letters of Mozart suffers from an *embarras de richesse*. In the case of Weber I had to regret that so little material was at hand out of which to form an estimate of character. Now, *per contra*, the difficulty is to know what to do with an over-abundance, the plodding industry of Herr Nohl having collected hundreds of Mozart's letters, written at all periods of his too short life, and under every variety of circumstance. I propose to deal with them in grand divisions, taking first those written between the master's departure for Italy in 1769, when he was fourteen years of age, and the time when, nine years later, he said, "My whole hopes are now centred in Paris, for German princes are all niggards."

As this period in Mozart's life embraced the days of his golden youth, when hope was strongest, and all around looked bright, we naturally find the letters for the most part cheerful and sanguine. They overflow with animal spirits, contain not a few attempts, more or less successful, at humour, and are marked by the warm, impulsive affection of an ardent and generous nature. This is more particularly noticeable in such of them as are addressed to the writer's sister, between whom and himself an uncommon love existed. With her he always has his little harmless joke, and is often amusing by his very *naïveté*. Thus he writes from Naples—the "drowsy city," as he describes it—playing upon the idea of a "repetition minuet," "My most transcendent regards to Herr von Schiedenhofen—tralahera! tralahera! Tell him to learn the repetition minuet on the piano—to be sure to *do so*—and *do not* let him forget it. He must *do this*, in order to *do me* the favour to let me accompany him some day or other. *Do give* my best compliments to all my friends, and *do continue* to live happily, and *do not die*; but *do live on*, that you may be able to *do another letter* for me, and I *do one* for you, and thus we shall go on *doing till we can do something worth doing*; but I am one of those who will go on *doing till all doings* are at an end." In another place he gaily chats with his "darling sister" in every language of which he was master, including the *patois* of Vienna and Salzburg; and in another, cheered by the forthcoming production of his Milan Opera "Lucio Silla," he playfully gossips after this fashion: "My dear sister, to-morrow we dine with Herr von Mayer, and do you know why? Guess. Because he invited us. The rehearsal to-morrow is to be in the theatre. The *impresario* has entreated me not to say a word of this to a soul, as all kinds of people would come crowding in, and that we don't wish. So, my child, I beg, my child, that you won't say one syllable to any one on the subject, or too many people would come crowding in, my child. *Approposito*, do you know the history that occurred here? Well, I will relate it to you. We were going home straight from Count Fireniani's, and when we came into our street we opened our door, and what do you think happened? We went in. Good-bye, my pet." There may be

nothing very brilliant in all this, nor is it quoted as brilliant, but it serves to show that the spirit of fun was in the boy's nature, and that the stern discipline of the father could not drive it out of him. Mozart, however, displayed real humour at times. Here, for example, is a passage which for grave, high-sounding nonsense could not easily be beaten: "When we contemplate the benefit of time, and yet are not entirely oblivious of the estimation in which we ought to hold the sun, then it is quite certain, Heaven be praised, that I am quite well. My second proposition is of a very different character. Instead of sun, let us put moon, and, instead of benefit, science; then any one gifted with a certain amount of reasoning powers will at once draw the conclusion that—I am a fool because you are my sister."

In 1777, Mozart then being twenty-one years old, the Prince-Archbishop of Salzburg deigned to state that the composer knew nothing, and that he ought to go to Naples to learn music. This was too much even for Mozart *père*, with whose permission Wolfgang left the service of the reverend potentate, and set out, accompanied by his mother, in search of better fortune. During his absence he wrote frequently to his father, but not in the style which found favour with the sister. He is now serious enough, as becomes a "second papa." "Nothing comes amiss to me," he writes in his first letter, "I am quite a second papa, and look after everything. I settled from the first to pay the postillions, for I can talk to such fellows better than mamma. . . . About half an hour ago (mamma being engaged at the time) the Boots knocked at the door to take my orders about various things, and I gave them to him with the same grave air that I have in my portrait." It is as a man of business, the character old Mozart best liked his son to play, that Wolfgang now represents himself to us, and he tells in detail all the shifts and schemes adopted to secure a good position, without manifesting the smallest humiliation at having literally to beg for patronage. Yet Mozart was proud and sensitive to a degree, in view of which fact the moral is that human nature can accommodate itself with wonderful facility to the manners and usages of its time. Imagine the "divine musician" conversing as follows with a stupid German Elector, and taking it all as a matter of course:—

M. Will your Royal Highness permit me to pay my homage, and to offer your Royal Highness my services?

E. So you have finally left Salzburg?

M. I have left it for ever, your Royal Highness. I only asked leave to make a journey, and, being refused, I was obliged to take this step, although I have long intended to leave Salzburg, which is no place for me, I feel sure.

E. Good Heavens! you are quite a young man. But your father is still in Salzburg?

M. Yes, your Royal Highness; he humbly lays his homage at your feet. I have already been three times in Italy. I have written three Operas, and am a member of the Bologna Academy. I underwent a trial where several *maestri* toiled and laboured for four or five hours, whereas I finished my work in one. This is a sufficient testimony that I have abilities to serve any Court. My greatest wish is to be appointed by your Royal Highness.

E. But, my good young friend, I regret that there is not a single vacancy. If there were only a vacancy.

M. I can assure your Royal Highness that I would do credit to Munich.

E. Yes, but what does that avail when there is no vacancy?

Mozart gives us this dialogue word for word, and does not add to it a single reflection. He only says, "Herr Woschitka advises me to place myself often in the Elector's way," and leaves it to be inferred that the advice was likely to be taken. In point of fact, the young master had set his heart upon obtaining a post at the Bavarian Court. On his own showing he was "very much beloved" in Munich, and saw there the possibility of doing great good for national German opera. Only by referring to these

facts can we understand why Mozart so assiduously blew his own trumpet in the ears of "persons of quality." To a certain Count Salern he said, "How I do wish the Elector were only here, that he might listen to my playing. He knows nothing of me; he does not know what I can do. How sad it is that these great gentlemen should believe what any one tells them, and do not choose to judge for themselves! But it is always so. Let him put me to the test. He may assemble all the composers in Munich, and also send in quest of some from Italy and France, Germany and England and Spain, and I will undertake to write against them all." Turning gladly from Mozart as seen in the light of extracts such as these, let us observe with what happy facility and clearness he sketches the various people with whom he came into contact. The master was evidently what is sometimes called a "sharp fellow." Nothing escaped his observation, and his perception of character, especially of the humorous, appears to have been wonderfully keen. Take the following sketch of a Munich professor, "a certain clerical gentleman of the name of Schreier:" "He is a good organ-player, but no pianist. He kept staring at me with an eyeglass. He is a reserved kind of man, who does not talk much. He patted me on the shoulder, sighed, and said, 'Yes, you are—you understand—yes, it is true—you are an out-and-outer.'" Here is a portrait of one Herr Graf, a composer of flute concertos only: "A dignified gentleman indeed. He wore a dressing-gown that I would not be ashamed to wear in the streets. All his words are on stilts, and he has a habit of opening his mouth before knowing what he is going to say; so he often shuts it again without saying anything. After a great deal of ceremony he produced a concerto for two flutes. . . . At last they brought a clavichord of Stein's out of the next room; a very good one, but inch-thick with dust. Herr Graf, who is director here, stood looking like a man who had hitherto believed his own modulations to be something very clever, but all at once discovers that others may be still more so, and without grating on the ear." We read further of a Herr Demmler, who, whenever Mozart plays specially well, is seized with fits of laughter, "for he is a queer creature, and when anything pleases him exceedingly he can't help laughing heartily; indeed, on this occasion he actually began to swear." Then there is a funny picture of two organists at Mannheim: "They have two organists here; it would be worth while to come to Mannheim on purpose to hear them. . . . I heard the second organist first, and then the other. In my opinion the second is preferable to the first, for when I heard the former I asked, 'Who is that playing on the organ?' 'Our second organist.' 'He plays miserably.' When the other began I said, 'Who may that be?' 'Our first organist.' 'Why he plays more miserably still.' I believe that if they were pounded together something even worse would be the result. It is enough to kill one with laughing to look at these two gentlemen. The second at the organ is like a child trying to lift a milestone. You can see his anguish in his face. The first wears spectacles. I stood beside him at the organ and watched him with the intention of learning something from him; at each note he lifts his hands entirely off the keys. What he believes to be his *forte* is to play in six parts, but he mostly makes fifths and octaves." It would be easy to multiply extracts of this kind, but the few already given reveal with sufficient clearness the sharpness of eye and keenness of tongue wherewith Mozart was

gifted. In this respect he was singularly like Mendelssohn, rivalling him also in the somewhat pert self-sufficiency born of conscious power.

I have said above that Mozart, though he could dance attendance on princes and refuse to take "no" as a denial, had a proud and sensitive nature. Evidence of this appears in a long letter to his father from Augsburg, whither the master had gone after leaving Munich. Having made the acquaintance of the Stadtpfleger von Langenmantl, his "stuck-up son, and his prim, condescending wife," Mozart is in due course invited to a dinner, whereat the following scene takes place:—

YOUNG LANGENMANTL (*observing that Mozart wears the cross of the Papal Order of the Golden Spur*). Let us order a cross too, that we may be on a par with Herr Mozart. [*Mozart is silent.*]

Y. L.'s BROTHER-IN-LAW. Hallo! you sir! Knight of the Spur! What may it have cost? Three ducats? Must you have permission to wear it? Do you pay extra for leave to do so? We really must get one just like it.

BACH (*an officer*). For shame! What would you do with the cross? [*Y. L. winks at Bach; Mozart sees him do so, but remains silent.*]

Y. L. (*holding out snuffbox*). There, show that you don't care a pinch of snuff for it. [*Mozart is still silent.*]

Y. L. (*sneeringly*). I may then send to you to-morrow, and you will be so good as to lend me the cross for a few minutes, and I will return it immediately after I have spoken to the goldsmith about it. I know that when I ask him its value (for he is a queer kind of man) he will say a Bavarian thaler: it can't be worth more, for it is not gold, only copper, ha! ha!

MOZART (*burning with rage*). By no means—it is lead, ha! ha!

Y. L. I say, I suppose I may, if need be, leave out the spur?

MOZART. Oh yes, for you have one already in your head; I, too, have one in mine, but of a very different kind, and I should be sorry to exchange mine for yours; so there, take a pinch of snuff on that. [*Offers snuff.*]

Y. L. (*pale with anger*). Just now that order looked so well on that grand waistcoat of yours. (*To servant*). Hallo, you must have greater respect for my brother-in-law and myself when we wear the same cross as Herr Mozart. (*To Mozart, offering snuff*). Take a pinch of snuff on that! [*All start up, as Mozart seizes his hat and sword.*]

MOZART. I hope to have the pleasure of seeing you to-morrow.

Y. L. To-morrow I shall not be here.

MOZART. Well then, the next morning, when I shall still be here.

Y. L. Ho! ho! you surely don't mean to—

MOZART. I mean nothing; you are a set of bores, and so good night. [*Exit Mozart.*]

Mozart was about the same age as the cub who thus insulted one of his father's guests, and he naturally resented the treatment actively, instead of meeting it with the contempt of a superior nature. Nor did his anger soon cool. He bitterly felt the "chaff" levelled at him, and refused to pardon the offender, who, when next they met, said, "I was rather afraid you might have escaped us, or been offended by our jokes the other evening." Whereupon Mozart answered, "By no means. You are still very young, but I advise you to be more cautious in future, for I am not accustomed to such jokes. The subject on which you were so facetious did you no credit, nor did it answer your purpose, for you see I still wear the order; you had better have chosen some other topic for your wit." Old Leopold Mozart, with his greater experience and cooler head, by no means sympathised with his son's behaviour, and told him so, upon which Wolfgang replied, "In your first letter, dear papa, you write that I lowered myself by my conduct to that lad Langenmantl. Anything but that. I was only straightforward; no more. I see you think he is still a boy; he is one or two and twenty, and a married man. Can any one be considered a boy who is married? I have never gone near him since."

There are many other proofs in these early letters of the sensitiveness that naturally belongs to the artistic temperament. Thus, at Mozart's first meeting with Langenmantl, senior, he resented the Stadtpfleger's patronage. "He deigned graciously to remember you," writes the composer to his father, "and said, 'Pray how have things gone with him?' 'Vastly well, God be praised,' I instantly rejoined, 'and I hope things have also gone well with you.' He then became

more civil, and addressed me in the third person, so I called him 'Sir,' though indeed I had done so from the first." Mozart complained also that his cousin, the son of a bookbinder in the town, was kept waiting in the hall "like a footman." Behaviour like this on the part of those who were not something about royalty incensed Mozart greatly, and in one place we find him exclaiming, "I shall be indeed glad when I arrive at a place where there is a Court. I may with truth say that, were it not for my kind cousins, my regrets would be as numberless as the hairs on my head for ever having come to Augsburg."

As regards the moral and religious character of Mozart at this early period of his life, the letters contain much that is interesting. In acknowledgment of some paternal advice on the occasion of his name-day, the young master writes, "I thank you, most truly, dear papa, for your good wishes on my name-day. Do not be uneasy on my account, for I have always God before my eyes. I acknowledge His omnipotence; I dread His wrath; but I also know His love, His compassion and mercy towards His creatures, and that He will never forsake His servants. When His will is done I am resigned, so I never can fail to be happy and contented." But the father by no means had entire confidence in the son. On one occasion he ascribed Mozart's non-success at Augsburg and Mannheim to his own want of effort. In answer, the composer says, "I can only regret your having such an opinion of me, and from my heart grieve that you so little know your son. I am not careless, I am only prepared for the worst; so I can wait and bear everything patiently, so long as my honour and my good name of Mozart remain uninjured." Elsewhere we read, "I have already written to you the pleasure your last letter caused me, which is quite true; only one thing rather vexed me—the inquiry whether I had not perchance forgotten to go to confession. I shall not say anything further on this. Only allow me to make you one request, which is not to think so badly of me. I like to be merry, but rest assured I can be as serious as any one. Since I quitted Salzburg (and even in Salzburg) I have met with people who spoke and acted in a way that I should have felt ashamed to do, though they were ten, twenty, and thirty years older than myself. I implore of you, therefore, and most earnestly, to have a better opinion of me." At Mannheim Mozart made the acquaintance of some professors, with whom he agreed to travel to Paris. But on further knowledge of his new friends we find him writing thus: "Mamma and I have discussed the matter, and we agree that we do not like the sort of life the Wendlings lead. Wendling is a very honourable and kind man, but unhappily devoid of all religion, and the whole family are the same. I say enough when I tell you that his daughter was a most disreputable character. Ramm is a good fellow, but a libertine. I know myself, and I have such a sense of religion that I shall never do anything which I would not do before the whole world; but I am alarmed even at the very thoughts of being in the society of people during my journey whose mode of thinking is so entirely different from mine (and from that of all good people). But of course they must do as they please. I have no heart to travel with them, nor could I enjoy one pleasant hour, nor know what to talk about; for, in short, I have no great confidence in them. Friends who have no religion cannot be long our friends." This sounds all very right and proper, but leaves behind an impression that the writer is protesting somewhat overmuch, and that a motive exists other than the one ostentatiously paraded. That motive may be discovered, I fancy, in the

same letter. A short time before, Mozart had made acquaintance with Herr Weber (uncle to the composer of "Der Freischütz"), and also with Herr Weber's daughter Aloysia, afterwards Madame Lange, and sister to Mozart's wife Constance. There is no doubt whatever that Mozart fell violently in love with Aloysia, then only fifteen. She was a good musician, and pretty—reasons enough why the composer, who spent much time in her society, desired to remain near the family. To this end he devised a scheme, which, after the irreligious Wendlings had been dealt with, was very artfully put to the cautious old gentleman at Salzburg: "In the meantime Herr Weber will endeavour to make various engagements for concerts with me, and then we shall travel together. If I am with him, it is just as if I were with you. This is the reason that I like him so much; except in personal appearance he resembles you in all respects, and has exactly your character and mode of thinking. If my mother were not, as you know, too comfortably lazy to write, she would say precisely what I do. I must confess that I much enjoyed my excursion with them. We were pleased, and merry: I heard a man converse just like you; I had no occasion to trouble myself about anything; what was torn, I found repaired. In short, I was treated like a prince." Frau Mozart added a postscript to this letter, unknown to her son, in which she said, "I never liked his being in the society of Wendling and Ramm, but I did not venture to object to it, nor would he have listened to me; but no sooner did he know these Webers than he instantly changed his mind." Of course the elder Mozart was not deceived either by his son's religious scruples or the flattering comparison between Weber and himself, and he administered a serious lecture, closing with a behest to leave Mannheim for Paris at once. Some of the insinuations in this epistle seem to have vexed Mozart exceedingly, and he wrote in reply, "My last letter told you the whole thing as it stands. Believe what you please of me—only nothing bad. There are people who think no one can love a poor girl without evil designs. . . . I am a Mozart, and, though young, still a high-principled Mozart. . . . I might have said a great deal on this subject, but I cannot; I feel it to be impossible. Among my many faults I have also that of believing that those friends who know me do so thoroughly. Then many words are not necessary; and if they do not know me, oh! how could I find words sufficient!" Mozart went to Paris, and parted from his ladylove in obedience to paternal wishes. On the whole, therefore, his conduct throughout this incident commands respect, for, if he did protest somewhat too much in order to gain his end, we must remember that he was in love, and that the purity of his motives cannot be suspected.

The letters of the period under consideration do not throw much light upon Mozart's opinions concerning things exclusively musical. Here and there, however, a criticism of value may be met with, and one such is found *à propos* to Abbé Vogler, whom, by-the-way, Mozart disliked very cordially, and who appears to have reciprocated the feeling. I shall quote the remarks of the master at length, because they are just now of greater cogency than ever: "Before dinner he [Vogler] had scrambled through my Sonata at sight. He took the first part *prestissimo*, the Andante *allegro*, and the Rondo more *prestissimo* still. He played great part of the bass very differently from the way in which it was written, inventing at times quite another harmony and melody. It is impossible to do otherwise in playing at such a pace,

for the eyes cannot see the notes, nor the hands get hold of them. What merit is there in this? The listeners can only say that they have *seen* music and piano-playing. All this makes them hear and think and feel—as little as he does. You may easily believe that this was beyond all endurance, because I could not venture to say to him *much too quick!* Besides, it is far easier to play a thing quickly than slowly; some notes may then be dropped without being observed. But is this genuine music? Surely these remarks may be mistaken for current criticism of a “sensation” performance in St. James’s Hall, and they are, consequently, of special value as revealing the opinion of so great a man. But even Mozart is going out of fashion in some quarters, and will ere long be sneered at as appertaining to the “powder and pigtail” age.

(To be continued.)

SKETCH OF THE HISTORY OF MUSIC-PRINTING, FROM THE FIFTEENTH TO THE NINETEENTH CENTURY

By FRIEDRICH CHRYSANDER.

(Continued from page 475.)

FOURTH PERIOD.—COPPERPLATE ENGRAVING.

WE now arrive at the second method of printing, which was destined to gain as permanent a footing as the one which preceded it: I mean that which produced the result by *Engraving on Metal*. It may be regarded as a continuation of wood-cutting, which was entirely given up just at the time when metal came into use.

The metal chosen at first was by no means the best. A century and a half was wasted before a permanently satisfactory material was obtained, so that all here described as the Fourth Period is only of the nature of a preliminary experiment, which resulted subsequently in a more mature practice.

This new attempt to print music by a method different from the previous movable types sprang from the same cause which we observed with reference to *Tablature*, the necessity of writing music in harmony of several parts for a single instrument, and in this case for a keyed instrument. It was required for organ and clavier-music; and it is not surprising that the new system was invented by Italians, since the German organ-tableture had never been adopted in Italy.

Even Petrucci, according to the terms of his “Privilege” (*MUSICAL TIMES*, No. 413, p. 324), intended to print not only lute-tabletures, but also tablatures for the organ; but he never achieved these latter. It has been inferred from this that the Italians actually possessed a tablature for the organ written with peculiar signs of its own, of which nevertheless nothing is now known. But most probably no such tablature was in existence; and we ought rather to assume that even in that early age the Italians wrote their pieces for clavier and organ in the ordinary notes, and had a different notation only for the lute. What Petrucci intended to do was, therefore, in this case to print clavier or organ-music in several parts with notes and lines; and we can now well imagine why he gave it up. The difficulty of fitting the notes at all correctly to the lines must have proved insuperable with his system of double printing. Here, if anywhere, a process which required only a single impression was imperative. Yet the experiments of a single impression with movable types, which were made by later printers, were incapable of application

to this kind of music, because the clumsy notes then used made the combination of several parts on the same five-line stave impossible. Music-printing with movable types, accordingly, was still limited to music in one part, and furnished only the separate parts of the compositions. If all the parts were to be printed together one under another, so that the whole harmony was visible at a time, it was necessary to take as many staves as there were parts. Such a combination of the parts into one whole was called *Partitura* (in English, *Score*). On the other hand, a combination or co-ordination of several parts in one stave, intended for performance on a single instrument, was called *Intavolatura* (*Tablature*). I repeat this from the preceding article only in order to express my regret that the English musicians have not adopted the word *Partitura* in their language. *Tablature* being an acknowledged term, *Partitura* ought also to be employed for its counterpart. It is obvious from the above explanation that *Full Score* is not at all a satisfactory substitute for it.

Now such an *Intavolatura* or *Tablature* was required for printing music for keyed instruments. To render it possible a perfectly new course was taken, which must be pronounced quite as important in its consequences, and therefore historically as interesting, as that followed by Petrucci. I regret, that in following the traces of the originators of the new method, I have to commence my exposition by destroying the opinion that music-engraving is an English invention.

In the year 1611 appeared in London the well-known work,—

“*PARTHENIA*, or the maydenhead of the first musicke that ever was printed for the Virginals. . . . London, printed for M. Doc. Euans.”

In 1613, 1635, 1650, and 1659, new editions were issued, so that the work had a very long popularity. Now it was engraved upon copperplates by William Hole, a celebrated engraver in the reign of James I. The late Dr. Rimbault furnished a new edition of it for the Musical Antiquarian Society, forming the last volume of their collection. In his preface he says, “The ‘*Parthenia*’ also claims the merit of having been the first musical work printed from copperplates, an example that was generally followed in regard to instrumental music, both in this country and on the Continent” (p. 6). As Italy was the only country on the Continent that then produced music engraved on copper, we should, according to this assertion, have to suppose that Hole’s performance was immediately eagerly imitated there, but remained for a long time solitary in his own country—a state of things which is certainly not usual with new inventions. But at that time the musical wind blew steadily and rapidly from Italy to the Ultramontane countries, yet never back again in the reverse direction. Among the books left by Dr. Rimbault at his death was a portfolio inscribed “Music-printing,” and containing “Collections towards a History of Music-printing, consisting of title-pages, leaves of music, &c.” It appears from this that he probably intended to write at some length on this subject; and I am the more surprised at the positive tone in which he declares Hole to be the originator of musical copperplate engraving. Was he not struck by the remarkably foreign, not to say Italian, appearance of the “*Parthenia*,” especially in the form of the letters? If, for instance, we compare Hole’s “Dedication to Prince Frederick,” prefixed to his edition of 1613, with Frescobaldi’s “*Al lettore*” in his “*Primo libro di Toccate*” (Rome, 1615), we cannot possibly believe

that the Roman was the imitator of the Englishman; the reverse appears probable. Hole, as an eminent engraver, could easily draw pretty and delicate lines on copper, and give an elegant appearance to the page, but his notes are wanting in specifically musical character. With all their neatness they resemble the bungling attempt of some one who at every letter or note is trying to gain familiarity with a mode of writing and engraving entirely foreign to him, whereas the Italian copperplates reflect the natural handwriting of the Italian musicians.

And in truth it was so. When Hole set about his first engraving of music, the great English musicians of the age of Queen Elizabeth had already for some time had Italian music engraved on copper lying before them; and there was especially one work, by the celebrated organist Merulo, which must have suggested to them to produce something of the same sort among themselves.

The first occasion of music-engraving on copperplates, and the first work so engraved, have not hitherto been authenticated, and perhaps may never be known. But I am able to trace copper-engraving back to twenty-five years before the appearance of the "Parthenia," and to a source which I doubt not is the true and original one. It is Rome which possessed the same importance in relation to this art as Venice in relation to printing with movable types; and the Petrucci of copperplate engraving was a man named Simone Verovio. In the year 1586 there appeared at Rome a work entitled,—

"DILETTO SPIRITUALE. Canzonette a tre et a quattro voci composte da diversi ecc^{mi} Musici. Raccolte dal Simone Verovio. Intagliate et stampate dal medesimo. Con l'intavolatura del Cimbalo et Liuto. In Roma, 1586." [23 leaves in small folio; in the Royal Library of Berlin.]

Verovio's dedication is dated November 10, 1586. He says on the title-page that he himself engraved and printed the book, but not that it was his first attempt of the kind; so that it probably had one or more predecessors. Verovio was a musician himself; he included in the collection a piece of his own, "Giesu sommo conforto;" the remaining pieces are by Anerio, Palestrina, and others. They were originally vocal pieces, and are here printed in three forms, in the following way. On the left-hand page the three or four vocal parts stand one under the other, not in score but each by itself. Then on the opposite page the same piece is given, arranged for clavier in three or four parts, and provided with little runs, shakes, or other ornaments. This, then, is what the title describes as "Intavolatura del Cimbalo;" it occupies about half of the page. Place is found on the remaining half-page for the same piece arranged for the lute, and written in the Italian lute-tableature on six lines described in the preceding article. Thus the work contains three distinct versions of the same music: in single vocal parts, and in two arrangements for the clavier and for the lute.

The contemplation of this arrangement makes it clear at once what was the first motive for adopting a new method of multiplying copies of music. It was the desire to possess vocal works of small dimensions, together with arrangements for the favourite chamber instruments, clavier and lute, so that these could at pleasure either accompany the voices or themselves reproduce the tones of the voices. The best means to this end was afforded by copperplate engraving, which had been greatly improved in the sixteenth century, and was practised by many excellent masters of the craft. Of the manner in which instrumental

music was formed out of vocal the little work just described is also very instructive; but this is by the way.

A second work of the same kind by Verovio appeared a few years later:—

"GHIRLANDA DI FIORETTI MUSICALI. Composta da diversi ecc^{mi} musici a tre voci. In Roma, 1589." [50 pages in small folio; in the Royal Library of Berlin.]

The engraver is mentioned, not on the title-page, but underneath the dedication. The book is constructed in every respect similarly to the earlier one, only executed rather less carefully. For this reason I regard the engraving of 1586 as one of the earliest attempts proceeding from Verovio's hand. What other books lay between the two, and what else followed the later one, cannot be determined in the absence of any information about the chronological order. There are also works without mention of place, year, or engraver; e.g. sixteen four-part Gagliardi, by Anerio, for cimbalo and liuto, but without the addition of the voice parts, which, as the name of the composer shows, must also have been published at Rome about 1590, and exhibits exactly Verovio's style.

Such pieces, in which the original voices were left out, then made the transition to the proper clavier and organ-music, to which the engraving on copperplates was especially adapted. This was exhibited by Verovio in the year 1598, when he brought out his chief work:—

"TOCCATE D'INTAVOLATURA D'ORGANO di Claudio Merulo da Correggio, Organista del Sereniss^{mo} Sig. Duca di Parma et Piacenza ec. Nuovamente da lui date in luce, et con ogni diligenza corrette. Libro primo. In Roma, appresso Simone Verovio, MDXCVIII. Con licenza de' Superiori." [43 pages in folio; in the Royal Library of Berlin.]

This first part contains nine Toccatas. Verovio offered it to Cardinal Farnese, in a dedication, dated August 20, 1598. The engraving is uniformly beautiful and very legible, in a perfectly firm hand, throughout the work. The upper stave has five lines, and varies between the C and the G clef, according to the position of the notes. The bass stave, on the other hand, has eight lines and two clefs, i.e. one for the tenor, in addition to the ordinary bass clef.

A second part did not appear till six years later, after Merulo's death ("che sia in cielo," says Verovio in the dedication):—

"TOCCATE D'INTAVOLATURA D'ORGANO di Claudio Merulo. . . Libro secondo. In Roma, appresso Simone Verovio, 1604." [49 pages in folio; in the Royal Library of Berlin.]

Verovio's dedication is dated October 30, 1604. The book contains ten Toccatas, and is engraved in a similar style, but executed with rather less care and elegance. This is evident even on the title-page, for which different kinds of letters, less expressive but easier of execution, were selected.

All these works, and others besides, are due to Verovio, whose activity in this department probably extended over more than a quarter of a century, during at least a large part of which he appears to have been without a rival. His edition of Merulo broke the ice, as it were, and opened a way which was then gradually followed by craftsmen of all countries.

The Romans long kept their superiority in the art, and brought out even vocal pieces at the beginning of the seventeenth century engraved on copper, of

which I need only mention the "Arie" of Durante (1608) and the "Motetti" of Kapsberger (1612). The most important works of that early time immediately after Verovio were the organ compositions of the great Frescobaldi, the first book of whose Toccatas ("Il primo libro d'intavolatura di Toccate di Cimbalo et Organo") was published in 1615 by Nicolo Borbone at Rome, while the second appeared without indication of the place, date, or publisher, but with a preface bearing the date January 15, 1627. The composer's portrait accompanies both these works, bearing the inscription, "Christophorus Blancus scupsit [sic], 1616;" but the engraver of the music is not mentioned. The letters and notes are essentially in Verovio's style, which may be briefly designated the Roman. One interesting feature in Frescobaldi is that his compositions were printed in two different ways; some were engraved on copper, others printed with types. While the "Toccatas" were engraved at Rome, Al. Vincenti set up his "Capricci," "Canzone Francese," and "Ricercari" in type, but "in partitura." Similarly his "Fiori Musicali" were also published there in 1635 "in partitura a quattro," i.e. in four parts, which were printed separately in four distinct staves. There was, however, also published by Paolo Masotti at Rome "Il primo libro della Canzoni a 1, 2, 3, e 4 voci, in partitura," in 1628; but Venice still continued to be the proper home of the best type-printing. The examples quoted enable us to observe a sort of strife between two different modes of music-printing, a strife which was renewed nearly a century later in Ballard's office at Paris. It should also be noticed in confirmation of what I have said that the term "Intavolatura" is always used of copperplate printing, and "Partitura" of type-printing.

During the seventeenth century musical copperplate printing spread to all countries, though the numerous wars made its progress slow. It found a comparatively peaceful refuge in Holland, where book-printing flourished, and where, among the numerous copper-engravers who multiplied the works of Dutch painters, some were always glad to profit by the new musical branch of the art. The publishers there were almost exclusively engaged in reprinting the music of other countries, with a view to exportation far more than to the requirements of their own country. They must therefore have found very convenient a mode of printing which did not oblige them at the outset to risk large editions, and which preserved in permanence the substratum of the impression. Consequently a great quantity of music was engraved on copper at Amsterdam about the year 1700. The separate works brought out by the Dutch music-publishers are remarkable only as articles of commerce; the real importance of this manufacture is found in the stimulus which it exerted on England and France.

Of English copperplate printing after the close of the seventeenth century I shall not speak till the next article. In France the house of Ballard held the Privilege, and could make rain or sunshine at pleasure. The organists and cembalists who thronged the Court of Louis XIV. began to publish their "Suites" and other pieces, engraved on copper, chiefly at their own expense. Perhaps it was this that first determined Chr. Ballard to execute the scores of several of Lully's operas by copperplate engraving rather than by movable types. Some sort of chance or whim must be assumed; for no real reason is discoverable why, for instance, he engraved the opera "Alceste," and printed from type that of "Acis et Galatée." The earliest French operas were

all printed by Ballard in score from type; copperplate engraving was gradually introduced. It was doubtless considered more elegant, and it possessed one pleasing advantage, that at the beginning of the act the scene could be easily represented in a pretty illustration. In respect to the notes, the firm of Ballard remained faithful to the square form even when engraving them—certainly a peculiar hobby. The name of the engraver of all these large works was Baussen. He probably worked exclusively for the great house of Ballard. His engraving is uniform, clean, and fine throughout, in the letterpress as well as in the notes, and the impression, on beautiful Holland paper, is no less admirable. It is evident that the talented engraver was well paid and had plenty of time allowed him for the artistic execution of his work. The contrast is very striking between his work and certain contemporary Dutch or almost any English music engraved on copper.

If the use of copper-engraving or of type-printing in the earlier age was determined by the arrangement of the music as *partitura* or as *intavolatura*, no such distinction is traceable in Ballard's publications; the contest between the two modes of printing was fought out on the same field, and was determined by accidental inclinations; so that on one day type-printing and on the next copper-engraving gained the ascendancy. Speaking generally, engraving was in particular favour about 1710. The proportion between the two systems in Ballard's establishment may be conveniently surveyed in a curious catalogue of nineteen scores of operas by Lully, which is printed in the score of "Phaëton," published in 1721.

OPERA DE MR. LULLY.

CE SONT DIX-NEUF VOLUMES IN-FOLIO.

Neuf gravés et dix imprimés en Partition générale.

1. "Les Fêtes de l'Amour et de Bacchus." Imprimé.
 2. "Cadmus." Imprimé.
 3. "Alceste." Gravé.
 4. "Thésée." Gravé et cy-devant imprimé.
 5. "Le Carneval-Masquerade." Imprimé.
 6. "Atys." Gravé et cy-devant imprimé.
 7. "Isis." Imprimé.
- Cette Pièce est encore imprimée en dix Parties détachées, in-4°. Et chacune de ces Parties se vendent séparément l'une de l'autre.
8. "Psyché." Dernier imprimé.
 9. "Bellerophon." Dernier gravé et cy-devant imprimé.
 10. "Proserpine." Imprimé, seconde édition.
 11. "Le Triomphe de l'Amour." Imprimé, seconde et nouvelle édition plus exacte que la première.
 12. "Persée." Gravé et cy-devant imprimé.
 13. "Phaëton." Gravé et cy-devant imprimé.
 14. "Amadis." Gravé et cy-devant imprimé.
 15. "Roland." Gravé et cy-devant imprimé.
 16. "L'Idylle sur la Paix" et "L'Eglogue de Versailles." Imprimé.
 17. "Armide." Gravé et cy-devant imprimé.
 18. "Acis et Galatée." Imprimé.

There being here nine engraved full scores to set against ten printed from type, the proportion is almost equal. But this was the case only at that moment, i.e. with the copies sold just then. As all the operas were printed from type previously, and some also subsequently, the copperplate engraving has here really only the interest of a curiosity.

At the same time as Baussen was preparing these beautiful engraved editions, namely, about 1710, a colleague of his, Fr. du Plessy, was engaged on the "Pièces de Clavecin" of Couperin, the first part of which was published in 1713 at the author's expense. The engraving of the four parts of this work forms a worthy pendant to Merulo's Toccatas, and may, everything considered, be characterised as the most beautiful and painstaking specimen of clavier or organ-music engraved on copper; so that the engraver had certainly earned the pleasure of having the words "Gravées par Du Plessy" inserted on the title-page. However, the title-pages, dedications, and

prefaces were engraved by another master, Berey, who must have been eminent for engraving text, but probably did not practise music-engraving; and no more perfect letterpress can be imagined than his.

Couperin takes us to Germany, which I have not yet mentioned in connection with copper-engraving. There copperplate engraving was taken up with much zeal when it was already too late. A work executed with quite as much care as that of Couperin was published about 1730, viz. Muffat's "*Componimenti Musicali per il Cembalo*." It is full of good music, and especially noteworthy besides for the use that Handel made of the ideas of its author. Muffat was Organist to the Imperial Court at Vienna; but to get his work handsomely executed he had to apply to Augsburg, to the engraver Leopold, who brought it out—"scolpiti in rame et fatti stampare da Giovanni Christiano Leopold, Intagliatore a Augusta," as the title-page says.

The latest copperplate engravers in Germany practised their craft even to the end of the century. The experiments by means of which J. S. Bach got his clavier- and organ-music printed have a special interest for us now. After his appointment as organist at Leipzig, he published there his "*Clavier Uebung*," in four parts, commencing with the year 1726. The first part was completed in 1731, as "*Opus 1*," and was published at the author's expense; the fourth was published in 1742, by Balthasar Schmid, at Nuremberg. All the parts were engraved on copper, but the execution varied with the change of publishers. It is commonly asserted that Bach himself engraved his compositions. But this is true only of one single work, the third part of the "*Clavier Uebung*," of which I shall at some future time present a full demonstration. "*Die Kunst der Fuge*," which came out in 1752, after his death, is frequently quoted as one of the works which he partially engraved himself; but it was engraved at Berlin, and not finished when he died. During about ten years only sixty copies of it were struck off. His son, Philip Emanuel, then offered the plates for sale to publishers; but as no offer was received they were melted down. It is no wonder therefore that the first edition of "*Die Kunst der Fuge*" is so rare. It was published again by Marburg. Immediately afterwards Marburg published his own instruction-book, "*Die Kunst der Fuge*" (Berlin, 1753), the numerous musical examples belonging to which were engraved on copperplates. These plates are still in existence, and were used again in 1860 for the new edition of the book. They are now the property of the firm "*Bureau de Musique*," of Leipzig, and are probably the oldest of all musical copperplates that have been preserved to our day.

The mode in which the notes were marked on the copperplates naturally varied in the course of time; new mechanical expedients were devised one after the other to facilitate and accelerate the process of engraving. I have hitherto disregarded these, considering the next article the proper place to speak of them.

(To be continued.)

FESTIVAL COMMITTEES AND NEW WORKS.

WE shall begin our remarks upon this subject at a point where there must be general agreement. Nobody will dispute that it is the special privilege of Festival managers to foster the art of musical composition in its highest forms. Ordinary concert-

givers, whatever may be their desire, have not the power to do so without a risk of pecuniary loss such as they would be foolish to incur. The British public do not love novelty *per se*. They like to hear that which is familiar either by actual acquaintance or by repute, and therefore, as a matter of business, new music does not pay. But Festival managers and professional *entrepreneurs* are differently situated. It is easy for the former so to arrange their extensive programmes that the popularity of one work shall balance the unconcern with which another is regarded; and to this advantage, coupled, we would fain believe, with an honest desire to further the cause of art, are owing the Oratorios and Cantatas which nearly every autumn transfer the centre of musical interest from London to the provinces. But there is no privilege without its attendant responsibility, and the men favoured in this particular case must not be surprised when, from time to time, they are asked to render account of the "talent" committed to their charge. They are but in the position of trustees, and for any dereliction of duty may rightly be summoned before the "marble chair" of that highest Court of Chancery—public opinion.

We must not, however, expect too much. *Humanum est errare*, especially when temptations are about; and there is no difficulty in seeing that Festival committee-men are particularly liable to slip. In the first place, they have, as a rule, small personal knowledge of the matters upon which, as concerning new works, it is their business to decide. Were they musicians of experience and discernment, it is possible that the strength of their own tastes and a true regard for the interests of art would keep them right. But they become committee-men mainly on the strength of local position and influence, which no more qualify them to pilot a musical craft than to take the *Devastation* into action. Thus weak where they should be strong, committees are peculiarly open to other than legitimate artistic influences. They can see little reason why personal considerations should not prevail, and are amiably ready to oblige the powerful patron of this, that, and the other composer, to prefer local talent without regard to actual worth, and to do all and sundry the other things which may be expected of men who, in their position, fail to consider music as of paramount importance. Needs must, under circumstances like these, that offences come, and when they do come the obligation is ours to take fair account of all that may extenuate. But there are limits beyond which charitable consideration cannot go without itself offending. It is hard, for example—and, were it easy, would be wrong—to acquit the Leeds Festival Committee of serious default in producing Mr. Austin's Cantata "*The Fire-King*." We need not here discuss the merits and demerits of the work in question. That has been done at sufficient length, and with a unanimity of censure that leaves nothing more to be said either by way of attack or defence. Accepting the Cantata at the estimate generally put upon it, and assuming, what nobody has contradicted, that its choice was largely due to the composer's local connection, we have a striking text from which to moralise, reasoning the more severely because it appears that one at least of the Festival committee persists in declaring the right course to have been taken, and now sets himself to mop back the tide of general opinion with more than Partingtonian blindness to the inevitable result. The gentleman to whom we refer is Mr. Frederic Spark. Mr. Spark is a brave

man, and has the eminently English characteristic of not knowing when he is beaten. So looked at, we cannot but admire him. It seems that he honestly liked the "Fire-King" before the Festival took place, and, though all the world has since turned against it, he likes it still. Here is chivalry, if not wisdom. "Come one, come all," exclaims Mr. Spark, in view of the hostile array, "this rock shall fly from its firm base as soon as I." In the midst of a generation remarkable for the weakness of its knees, such a strong firm stand deserves all that can be said in its praise. Pity that the cause so bravely defended is not a better one; pity, even more, that the defence is combined with an attack so utterly absurd as to be worthy of Homeric laughter. Mr. Spark, like Osman Pasha, cannot be routed as long as he keeps stubbornly behind the entrenchments of his own conviction, but out in the open he is a terror to nobody, and he has come out into the open for the purpose of annihilating the critics. "True," says this gentleman, "the critics belaboured the 'Fire-King,' but why? Not because they honestly thought it worthy of maltreatment, but because everything in connection with the Festival being so good, and wanting to abuse something, they selected Mr. Austin's Cantata as a victim." What terrible fellows these critics are, to be sure. They go down into the provinces as Paul went to Damascus, "breathing out threatenings and slaughter." Like the giant Fee-fo-fum, they must periodically "grind the bones" of some unfortunate practitioner of music to make them bread. And so, being short of their favourite food at Leeds, they pounced on Mr. Austin and cut him up. There is a sweet simplicity about Mr. Spark's belief in all this, only equalled by the innocence which enabled him to accept the "call" awarded to the composer of the "Fire-King" as proof that the Cantata was a success. Positively this is refreshing in the highest degree, but, alas! as much out of place as a water-nymph under Leeds Bridge. Mr. Spark was born too late. At present the world does not believe in ogres, while it agrees emphatically with Longfellow that "things are not what they seem."

Turning again to the general question, it is important that the duties of Festival committees in relation to new works should be defined. One such duty is to do nothing without first consulting men able to advise from the musician's point of view. True, when a novelty is "commanded" from a composer of acknowledged eminence, the responsibility, in a certain sense, passes over to him, and the committee may claim to be held free from blame of consequences. But it is when determining upon works offered by men not yet renowned that the difficulty arises. Under such conditions, the primary resolve should be to form just conclusions from the standpoint of art, and then to carry out the decision without the smallest reference to merely personal claims. We do not ignore the obstacles in the way. Influences of various kinds will always be brought to bear, often most strongly in favour of the greatest incompetence, and no small firmness is certain to be required. But when a sense of personal responsibility exists, and a conviction that every manager of a Musical Festival is, as such, a sworn minister of art, temptation is little likely to gain the day. Were this the case generally our young composers would occupy a far more advantageous position. At present their ardour is repressed by the knowledge that, although they may produce good things, Festival programmes, extraneous influences being wanting, are practically closed against them. We talk largely about free trade. Let us have free trade in art. Let the arena

be open to all who choose to contend in it, and the best man enjoy the best chance of the prize. But this can only be when Festival managers express their willingness to consider in person or by deputy every work sent to them, with the understanding that the most worthy shall be chosen, by whomsoever composed. Only thus can our Festivals do all the good of which they are capable, and only thus can a "door of utterance" be opened at Festival gatherings to those musicians, if any, who at the present moment, and without deserving their fate, are ingloriously mute.

A TRIAL at Manchester a few months ago elicited some disclosures regarding the manufacture and sale of pianofortes which deserve all the publicity that can be given to them. The plaintiff, Mr. Adams, who is a dealer in pianofortes, entered an action against a railway company for damage to his instruments in their transit on the defendant's line; but the cross-examination of the opposing counsel proved how dangerous it is to dabble in law-suits unless you can enter the court with clean hands. The plaintiff having admitted that he had already heard of an Association called the "Long Firm," the following conversation occurred:—"Mr. Pope: Who is William Adams? Witness: I. Mr. Pope: Who is William Adams and Sons? Witness: I. Mr. Pope: Who is William Adams and Co.? Witness: I. Mr. Pope: Who is the City of London Pianoforte Company? Witness: I. Mr. Pope: Who are Adams, Sterndale and Co.? Witness: Three of my sons. Mr. Pope: Who are Sterndale, Adams and Co.? Witness: Thomas Sterndale Adams. Mr. Pope: Next we come to Adams, Douglas, and Adams; who are they? Witness: They are my sons. Mr. Pope: Are Adams, Douglas, and Adams agents for Nutting and Norminton's Royal Model Transposing Pianos, and Sterndale, Adams and Co. for the Anglo-American Pianos? Witness: Yes; but Adams, Sterndale and Co. is now done away with. Mr. Pope: Why? Witness: Thomas Sterndale Adams is my son, and if my sons like to alter the title of their firm I don't see what that has to do with this case." Mr. Adams was then asked what use he made of certain plates which he had in his possession, and which bore the name of Broadwood; to which he replied that they were printed, he believed, by Cooke, of Manchester, and that he bought them from a workman in his employ. The plates were used for putting on old pianos. Another plate, which was produced, was used by the makers of pianofortes of the shape of Collard and Collard's, and contained the words "Collard and Collard model," the word model being in small characters. For the honour of the bar, it should be stated that the counsel for the plaintiff at this stage of the proceedings expressed his intention of withdrawing from the case; and as Mr. Adams evidently thought that the gentlemen of the jury were scarcely impressed in his favour, he also deemed it prudent to retire, a verdict being entered for the defendants, the judge certifying for costs. Should the doings of this enterprising dealer incite Messrs. Broadwood and Collard to imitate Mr. Adams in seeking compensation for "damage," it is just possible that the career of this "Long Firm" may be considerably shortened.

At a recent somewhat noisy meeting it was remarked that the principal disturbance was created by persons who resolutely persisted in crying out

"Order!" and that when they were expelled from the room comparative quiet was restored. On the same principle, it becomes a question whether something must not shortly be done to restrain the intemperance of those who advocate temperance; for in their wild orgies it is evident that they are growing unduly riotous, and can no longer quaff their glass of sparkling water without anathematising in no measured terms those who presume to quaff anything stronger. A short time ago we drew attention to some "Temperance Songs," which had been forwarded to us, the object of which was to prove that the habitual drinking of "Gingeret" must inevitably lead to the development of all the good, and the annihilation of all the bad, qualities of human nature. It certainly may be depressing to reflect that we can only become really virtuous by the aid of "Gingeret;" but it is consoling to think that in this beverage there is at least a flavour of something. A batch of "Drinking Songs," however, just sent to us, abolishes even this luxury, for No. 1 announces the commencement of the revels thus:—

Bring us the cup, to the brim filled up,
And filled with the water sweet.

And to show how this liquid will incite to hilarity, in the last verse we have the following lines:—

Sing we and laugh while we merrily quaff,
And brethren their brethren greet.

In another verse we are told that "our earliest parents had this drink alone," although it might with equal truth be said that in some other modern luxuries they were also deficient. In a third we are struck by the ingenious manner in which rhymes are fitted to the last two words of each verse—the "Temperance Pledge." Of these "the treacherous reed and sedge," and "close upon the crumbling edge" are perhaps the best; but here is one verse which is, in its way, unique:—

Some, regardless of precautions, are by flames surrounded,
Slightly treating warning voices who their fears allege;
Thousands are consumed through ardent love of burning liquors,
For the fires are not extinguished by the Temperance Pledge.

When we have said that the music of these songs is fully worthy of the words, it will be seen what unanimity of feeling there must be between the composers and poets who devote their talents to the Temperance cause.

SCHUMANN asks, "Dare talent permit itself to take the same liberties as genius?" The reply to this question should enunciate a maxim which cannot be too often repeated. A merely "talented" composer who says, "May I not have consecutive fifths, for I perceive that Mendelssohn has them in 'St. Paul'?" will scarcely rest satisfied if he is told that when he can write an Oratorio as fine as "St. Paul" he may have consecutive fifths too; yet if in early training he were taught to believe that departures from rules are permissible only with those who have produced good works without such departures, he might learn in after years to be silent, even if he were not convinced. Daily do we receive letters from persons whose music has been reviewed in our columns, saying that they have discovered in the works of the great composers certain passages precisely resembling those of which we have complained in our notice. Of course we do not answer such communications, and we have no doubt, therefore, that these composers believe that they have been very hardly dealt with; for they cannot be made to understand that the effect of a slight grammatical error may be counteracted by the beauty of the thought expressed,

but that, when a mere platitude is uttered, the same error becomes the most prominent portion of the sentence. When Byron's works were the rage of the day, many young writers turned down their collars and drank weak spirits and water, in imitation of the poet; when Spohr's compositions, with their luscious chromatic harmonies, were introduced into this country, the works of our aspiring composers bristled with "accidentals." The author did not see that if he could produce good poetry, or the composer that if he could write good music, nobody would care how the one wore his collars, or whether the other especially inclined to diatonic or chromatic harmonies. Men who work must be judged by their works alone; and all should rest content to be guided by the received rules until they have earned the right to break them.

WE have never been able to understand on what principle "music and dancing licences" are granted or refused. At a late meeting of the Middlesex magistrates we see that applications for music licences at Skating Rinks were rejected; and this we might accept as a hopeful sign that the performance of a band was considered as tending rather to promote disorder than order amongst a miscellaneous group of skaters; but then we find that a licence both for music and dancing was granted to a similar popular place of resort where people do *not* skate, whilst a licence for music only was refused for a respectable hall, where it was intended that concerts should be given, and no intoxicating liquors sold. Now there can be no doubt that dancing necessitates music, but music does not necessitate dancing; and, with all deference to the worthy magistrates who judge the cases we have mentioned—and without appealing to the "Inspector of police," who is always in attendance to afford information as to the moral effect of these licences—we confidently affirm that the demeanour of those who leave a hall after an evening of music is infinitely superior to that of the merry couples who issue at a late hour from the rooms where music and dancing have been combined. Why, then, should not every facility be offered to those who desire to give musical entertainments to the people? Surely if a place be licensed for dancing, it cannot be necessary that what is termed a "music licence" should also be granted, for this accompaniment must follow as a matter of course. Magistrates may couple these words together until they utterly lose their right meaning; and it cannot be too much impressed upon them, therefore, that the music which is merely used to set dancers in motion has nothing whatever to do, either in character or effect upon the listeners, with that which is presented to a quiet audience in a concert-room.

It has been frequently remarked that a good anecdote, even though it may not be founded upon an actual occurrence, may yet serve to illustrate certain traits in the character of a nation or an individual better than many an absolute fact. Sometimes, indeed, such an anecdote furnishes but a caricature-portrait, in which, while the general features of the personality in question are retained, undue prominence is given to certain peculiarities, by which means the desired ludicrous effect is produced. To the latter category belongs, we should think, a story related in a recent number of the *Signale*, which we present to our readers, without, however, vouching for its accuracy. During a performance the other

day at Boston, Mass. (says the journal quoted), of Gounod's Opera, "Faust," in the scene wherein, by Mephistophelian agency, the image of Gretchen in her domestic occupation is revealed to the Doctor, the familiar spinning-wheel had been exchanged for a beautiful *sewing-machine* of the most modern construction. At the same moment a perfect volley of papers, recommending "a new system of double-stitch machines combining all the latest improvements," descended from the galleries upon the astonished spectators below. *Si non è vero, è ben trovato*. There is really no limit to the ingenuity of our cousins on the other side of the Atlantic in combining the practical with the ideal, even at the expense of an occasional slight modification of "historic accuracy."

MDLLE. TITIENS.

THE death of this gifted and accomplished artist—which occurred on the 3rd ult., at her residence in the Finchley Road—can have surprised none save those who placed reliance upon the many ill-judged announcements that she would shortly be again heard on the stage of which she had been for so many years one of the brightest ornaments. Yet upon all, even, who knew too well the hopeless nature of her case, the news of her decease fell as a sudden shock, the effect of which time only can lessen. Theresa Titens was something more than a great vocalist; for not only by the manifestation of her exceptional artistic powers had she earned the admiration of all competent judges, but, by her kindly nature and large-hearted sympathies, she had so endeared herself to the English people that we had learned to look upon her as almost exclusively our own—a feeling so warmly reciprocated on her part that, as she herself confessed to the writer of this notice, there was no circumstance in her life of which she felt more proud than that of her having been made a naturalised subject of this country. It can be a matter of so little interest to our readers to know the position in life of the parents of Mdle. Titens that we shall content ourselves with saying that she was born at Hamburg, that she won her way gradually on the lyric stage, first at Frankfort and afterwards at Vienna, and was engaged by Mr. Lumley for Her Majesty's Theatre in 1858, where she made her *début* as *Valentine*, in the "Huguenots." Those who were present on that memorable evening at once recognised in the new vocalist—who was unheralded by any preliminary paragraphs—an artist destined at once to supply the place of the great singers who had kept alive for so many years those characters which required for their due rendering, not only exceptionally fine voices, but a grand dramatic power. To mention the parts in which Mdle. Titens has since appeared would be to catalogue a series of triumphs; but when we speak of her as one of the greatest artists the world has yet seen, it must be remembered that she was as unapproachable in sacred as in lyric art; and that the festival performances in this country would scarcely have been considered complete without the co-operation of our adopted *prima donna*. This is scarcely the place to enlarge upon the superb quality, or the extraordinary power of her voice; nor need we do more than allude to that marvellous dramatic instinct which compelled her to identify herself with every character she personated, for even the comparatively young opera-goers of the present day have heard her in the full possession of those faculties which years ago placed her in a position from which she has never declined. Indeed, on the last evening of her appearance, when she played her favourite character of *Lucrezia Borgia*, it was remarked that she sang as finely as ever, and with even an increase of power in the final scenes, as if indeed she felt that they were also the final scenes in her own career. Her calm endurance of the acute pain she suffered during the months that intervened between her enforced farewell of the stage and her decease afforded one more proof of her own self-command, and her thoughtful solicitude for the feelings of the kind relatives and friends who tended her.

The funeral, which took place in Kensal Green Cemetery, was attended by several well-known artists, and also a large number of persons, many of whom, in their anxiety (let us charitably hope) to evince their sympathy with the deceased, scarcely respected the solemn nature of the occasion. That the coffin was literally covered with floral offerings may be surmised by those who know how wide and heartfelt was the regret at the loss of one who not only in public so nobly sustained the dignity of her art, but in private drew towards her the affection and esteem of all by whom she was surrounded.

CRYSTAL PALACE CONCERTS.

WITH the resumption of the Saturday Concerts at the Crystal Palace on the 6th ult. the winter musical season of the metropolis may be said to have commenced. We gave in our last number a summary of the principal promises of the prospectus, which in its interest is fully equal to those of previous years. The concerts given during the past month have been amply sufficient to show that the splendid band, still, happily, under the experienced direction of Mr. Manns, has lost none of the fine qualities which have given it a European reputation, while in one important respect the concerts which have already taken place show a marked improvement. We refer to the total absence of those trashy "royalty" and other ballads which have too often wearied the patience and tried the temper of the numerous lovers of good music for its own sake who form so large a part of the Crystal Palace audiences.

At the first Concert of the season, on the 6th, the Symphony was Beethoven's No. 1 in C major, and the overtures Weber's "Oberon" and Auber's "Le Premier Jour de Bonheur." The latter was given for the first time at these concerts, and is the more remarkable for its fresh and spirited character when it is remembered that at the time of its production the composer was nearly eighty years of age. Madame Goddard gave a very fine performance of Benedict's clever, but not particularly interesting, Concerto in E flat; Madame Sophie Löwe brought forward Senta's ballad from the "Flying Dutchman" and two songs by Chopin and Kirchner; and the Crystal Palace Choir gave a fairly good performance of Schumann's Chorus "Gipsy Life," the orchestral arrangement used being, we believe, by C. P. Grädener. We have left till last the mention of the novelty of the concert—Dr. Sullivan's incidental music to Shakespeare's "King Henry VIII." This consists of four pieces—a March, a Song with chorus, "Youth will needs have dalliance" (the words of which are attributed to King Henry himself, and the solo of which was well sung by Mr. George Fox), a "Graceful Dance" in A major, and a Barcarole entitled "Slow Water Music" in D. Like all its composer's music, the present is well written and most tastefully scored; it is, however, better suited for the stage than the concert-room.

At the second concert Herr Max Bruch, a composer who occupies a high position on the Continent, made, we believe, his first appearance in England to conduct two of his own compositions, the prelude to his Opera "Loreley," and his tolerably well-known Violin Concerto in G minor. Though not of the highest order of genius, Herr Bruch's works show real musical feeling, a thorough command of technical resources, and considerable individuality of style. The prelude to "Loreley" (the libretto of which, it may be mentioned, is that on which Mendelssohn was engaged at the time of his death) is pleasing rather than great music. The Concerto was played on this occasion by Señor Sarasate, a Spanish violinist, who was first heard in this country some three years since at one of the Philharmonic Concerts. He possesses a beautifully pure tone, of excellent quality, though not of remarkable power; his intonation is faultless, and his command over mechanical difficulties complete. His playing is also characterised by great fire and expression, the last quality being at times almost carried to the verge of exaggeration. As a whole he must undoubtedly be ranked as a player of

the first order; and his success at Sydenham was as undeniable as it was well deserved. Herr Bruch's conducting of both his pieces was excellent. The Symphony on this afternoon was Haydn's in B flat, No. 9 of the "Salomon set," an ever fresh and welcome work, which, it is needless to say, was played to perfection. The Overtures were both old favourites—Cherubini's "Anacreon" and Mendelssohn's "Meerestille." The vocalists were Madame Nouver, whose voice is much better than her singing, and Mr. Barton McGuckin, whose performance of Handel's "Love in her eyes sits playing," and of songs by Mendelssohn and Schumann left nothing to desire.

A previously unperformed Symphony by Schubert (No. 2, in B flat) was the special feature of interest at the third concert (the 20th ult.). The curiosity generally felt as to the early works of so great a genius as Franz Schubert naturally caused the revival of this Symphony, written at the age of seventeen, to be awaited with some interest. It may be doubted, however, whether the result was not disappointing to those present. The music shows how completely at this period its composer was under the influence of Haydn and Mozart; for of Schubert's individuality we find scarcely a trace; indeed, except here and there in the finale, not so much as a hint. It is very pleasing, and overflowing with melody; but if no name had been attached to the programme we much doubt whether one musician present would have attributed the work to Schubert. Another novelty of this concert was a Symphonic Poem, by M. Camille Saint-Saëns, a very clever, though somewhat eccentric work, which was placed, in the absurd fashion prevalent at the Crystal Palace, at the end of a rather long programme, and was consequently heard to some disadvantage. Señor Sarasate was again the violinist. He chose on this occasion Mendelssohn's Concerto, of which he gave an extremely fine reading. Bennett's beautiful Overture to "Parisina" was the opening piece of the concert. The vocalists were Mdlle. Redeker, who gave Penelope's first song from Bruch's "Odysseus," Schubert's "Dithyrambe," and Mendelssohn's "Frühlingslied," and Mr. Robert Hilton, who made a very successful first appearance at the Palace with a song from Handel's "Ezio" and Loder's "The Diver."

LIVERPOOL PHILHARMONIC SOCIETY.

INDIVIDUALLY some of our largest provincial towns are running the metropolis hard for the palm of musical enterprise. We do not, of course, pretend to say that the biggest of them can compare with London as regards the quantity of work done; but, having respect to the resources available in each case, there is no doubt at all that Manchester, Liverpool, Glasgow, and some other places of like importance very nearly rival the mother city in the spirit with which musical operations are carried on. Collectively, they distance the metropolis altogether, and we hold it to be a great mistake for musical journals, which are almost of necessity published in London, to ignore important provincial doings in the degree now observed. Many a new or unfamiliar work is heard in England long before it is heard on the banks of the Thames, yet, outside the local press, half a dozen lines are thought enough to record the event. This is a matter calling for reformation, and, by way of taking a first step in that direction, let us notice a memorable Concert given by the Liverpool Philharmonic Society on the 23rd ult.

No reader of the MUSICAL TIMES will require to be told that the Society in question is one of the most successful art-associations in the kingdom; if not, indeed, *sui generis*. It has built for itself a splendid concert-hall, unsurpassed anywhere for convenience; it stands on a perfectly independent footing, having no need to consult popular taste for the sake of making "both ends meet;" and it can afford to display the liberality by which alone the best results are secured. Such a Society—would that there were more of them—can lay itself out without reserve for the gratification of the highest tastes and the advancement of art. This it did

on the occasion under notice, when Herr Max Bruch's "Odysseus" was performed for the second time in this country (the first was at Manchester) under the direction of the composer himself. About this work, it is safe to say, metropolitan musicians as a body know nothing at all. Speaking, therefore, from the vantage-ground prepared by provincial enterprise, it may be well to give here some outline remarks.

It can hardly be necessary to state that the story of the work is that of the immortal bard for the honour of whose birth so many cities contended, and who, we are sometimes told now, never existed at all. The German libretto is the work of Herr Graff, and consists, not of a continuous "argument" enabling us to take "Odysseus" quite apart from the "Odyssey," but of ten scenes detached from the epic here and there, according as they seemed best fitted for musical illustration. All who know the story of the "Odyssey"—that is to say, every Englishman of ordinary acquirements—will at once see that Herr Graff chose well when we give a list of the scenes. They are: 1. Odysseus on Calypso's island; 2. Odysseus in Hades; 3. Odysseus and the sirens; 4. The tempest at sea; 5. Penelope mourning; 6. Nausikaa; 7. The banquet with the Phæacians; 8. Penelope weaving a garment; 9. The return. 10. Festival in Ithaca. Herr Bruch could not have been more fortunate than when taking in hand such a series of varied pictures; and it may truly be said that, if ever a composer was assisted to great results by the suggestiveness of his theme, he is the man. We may add that the English translation, on the whole an excellent one, is the work of Madame Natalia Macfarren, whose musical knowledge never fails to stand her in good stead when a musico-literary task has to be accomplished.

Coming to the general characteristics of the music, it is clear, first of all, that Herr Bruch has—whether consciously or unconsciously matters not—been influenced by Mendelssohn, who, in his illustrations of Sophocles, seems to have decided, once for all, what in modern art best represents the art of the ancient world. Mendelssohn, Herr Devrient tells us, first tried to directly imitate Greek music, as far as he knew anything about it, by the employment of certain instruments in a certain way, not needful here to describe. But he could not satisfy himself, and thereupon endeavoured, how successfully we all know, to convey an impression of the perfect, calm, and well-ordered beauty which the Greeks worshipped by the use of modern means in a modern fashion. The example thus set, Herr Bruch has followed, not slavishly, *bien entendu*, but so as to reproduce its spirit and emulate its effect. The task was of no ordinary character, since, as well as challenging comparison with Mendelssohn on his own ground, it required the highest possible imaginativeness, taste, and skill—a mastery, in short, of every resource to the production of the beautiful. But let us say without the smallest hesitation, that Herr Bruch has shown himself equal to his work; and not only so, but equal in the high sense which implies success without seeming effort. There are some composers, said to do great things, who achieve them, if at all, only through exceptional means, and whose works leave behind them a sense of wonder at the strangeness of the methods employed. This is not the case with Herr Bruch in the "Odysseus." His means are neither more nor less than those which the great masters used before him, while his method is so straightforward and intelligible as never to raise a doubt. Yet the result in nearly every case answers all requirements; and, on examination, we find this accounted for by substantial reasons. In the first place, Herr Bruch here shows the great gift of melodic inspiration. He can create a tune, and, what is more, adapt it to the sentiment or idea it illustrates. The tune may often be simple—there are a great many such in the "Odysseus"—but simplicity when combined with the requisite nature and degree of expression is an enormous advantage. This fact Herr Bruch, unlike so many of his contemporaries, sees with admirable clearness, and keeps constantly in view. In the next place the "Odysseus" shows a remarkable power of employing the modern orchestra to advantage. All the scenes are coloured with the skill of a master, no matter what their character

whether it be that of a tempest at sea, of infernal terrors, or the tender melancholy of Penelope busy with warp and woof. In this respect the score is full of interest and well worthy of study. But the great merit of the work lies in the readiness with which the composer seizes, and the fidelity with which he conveys, the dramatic spirit of the various scenes. It is clear that he possesses no ordinary dramatic instinct. We see this everywhere, but more particularly in the intenser episodes of the story, as, for example, when Ulysses descends into Hades to seek advice from the infernal powers; in the scene of the tempest, which is wrought out with singular force; and in that of the return, with its subsequent festival. Here we are not only free from all suspicion of incongruity, but conscious that the musician and the poet are one in the bonds of a fit alliance, and that the result is eminently satisfying. It would be easy and very pleasant to go through the work number by number, but our purpose is not so much detailed criticism as the calling attention to music which deserves a place both in the knowledge and esteem of amateurs. Our hope is that the production of "Odysseus" at Manchester and Liverpool will bear good fruit, and especially that the music will soon be heard in London, where it should have long ago found a welcome.

The Liverpool performance must be spoken of in high terms, having regard to the novelty of the work in hand. Herr Bruch, who had a flattering reception, conducted with as much skill as *connaissance de cause*, and contributed no little to the success achieved. The band played unusually well; nor did the choir fail to meet the exceptional demands upon its powers, one or two instances excepted. Miss Mary Davies, Mdle. Redeker, Mr. Austin (a member of the chorus) Mr. Alsop, and Herr Henschel were the soloists, respecting whom it is hard to say anything but praise. Miss Davies sang all her music charmingly, and with a purity of style and bright intelligence that commended her without reserve to the good opinion of the amateurs present. Mdle. Redeker's efforts were somewhat marred by nervousness, but she acquitted herself like an artist all the same, while Herr Henschel, on whom devolved the *titre-rôle* showed to the full the exceptional powers which enabled him so soon to take a first place among us. The attendance was large; the reception of the work hearty, and the whole affair gave Liverpool reason to boast that its new musical season has already accomplished no mean thing.

THE Harvest Festival of the Church of St. James's, Curtain Road, Finsbury, was held on the 30th September. The music at the morning service was Monk in C, which was very fairly rendered. The processional hymn was No. 225, "Hymns Ancient and Modern," set to a new tune arranged for this service by Mr. E. Rumney Smith, the Choir-master of the church. The general Confession was sung to Barnby's ferial arrangement. The versicles and responses were Goss's setting of Tallis, which were rendered with much precision. Special Psalms were sung from Helmore's "Psalter," the pointing of which was especially commendable. The Magnificat and Nunc dimittis were taken to a Service in F by Dr. Bunnett, accompanied by full orchestra, several of the harmonised verses being given without accompaniment. The effect produced by the first part of the Gloria Patri, being sung and played in unison by a body of voices and instruments, was very grand. The Anthem was by Dr. Stainer, entitled "Awake, awake, put on thy strength, O Zion." It commenced with a full chorus in B flat, succeeded by a semi-chorus in D, sung as a quartett, accompanied solely by stringed instruments; this was followed by a recitative for tenors and basses, accompanied by organ only, terminating with an allegro movement for the chorus and full orchestra. The hymns were 360, 136, 223, "Hymns Ancient and Modern," and the concluding processional, No. 359, was sung to a tune by Mr. Arthur H. Brown. These were heartily joined in by the vast congregation; the first cornet playing the melody throughout, the strings, reeds, &c., forming the accompaniment. At the end of the service the "Hallelujah Chorus" (Handel) was admirably performed by band and organ. The whole of

the music used was arranged for the orchestra by Mr. E. Rumney Smith, upon whom their performance reflected great credit.

At a recent meeting of the Worcester Town Council, the Mayor (Mr. M. Jones) in the chair, Alderman J. R. Hill, M.P., moved the following resolution: "That this Council desire respectfully to express to the Dean and Chapter of the Cathedral Church of Worcester the earnest wish of themselves and their fellow-citizens generally, in common with a very large proportion of the inhabitants of Worcestershire and the adjoining counties, that the Worcester Triennial Festival may be again held in the Worcester Cathedral, under such regulations and arrangements as may be deemed desirable for upholding the character of such Festivals as religious services of the most elevated type." Mr. Hill, in supporting this resolution, expressed a belief that such a resolution passed by the Council would be courteously received, and he suggested that all sore feeling should be repressed, and that by-gones should be by-gones. He thought that if the matter was taken up in that spirit, the Dean and Chapter might be induced to reconsider their determination. He believed all were very anxious that these services should partake of a religious character, and that on that point they might meet the Dean and Chapter on an equal footing. This resolution was adopted.

PROFESSOR MACFARREN'S speech to the students of the Royal Academy of Music, on the opening of the Institution after the summer vacation, was listened to with the deepest attention, not only by the pupils, but by many of the professors and others interested in the welfare of the Academy. In the course of his address the Professor dwelt especially upon the importance of "technical exercises," to which he said the students must give increasing and uncompromising attention; spoke with much emphasis upon the necessity of respecting the music of the elder masters; impressed upon vocalists the advantage of studying intently the words they sang, and concluded by saying that the real "music of the future" was in the hands of the pupils, all of whom he trusted would take every pains to unfold the talent with which nature had endowed them. At the conclusion of the address, Mr. Brinley Richards congratulated Professor Macfarren on the success of his Oratorio "Joseph," at the Leeds Festival; and after a few words from the Professor in reply, the proceedings terminated.

HARVEST Thanksgiving Services were celebrated in the Church of St. Mary, Haggerston, on Sunday, the 30th September. The morning service and communion service, consisting of a setting of the Te Deum, Benedictus, Kyrie, Gloria, Gratia, Credo, Offertory Sentences, Sursum corda, Sanctus, Pater noster, and Gloria in excelsis, were sung to a new Service, composed expressly for the choir of the church, by Mr. C. J. Frost, the Organist; and the Anthems were Goss's "I will magnify Thee, O Lord," and Barnby's "O Lord, how manifold," the processional being "Come, ye thankful people," and "Praise, O praise our God and King." In the evening the Service was Prout in F, and the Anthems were Frost's "When the Lord turned again the captivity of Zion," Goss's "Fear not, O land," Frost's "Thou visitest the earth," and Beethoven's "Hallelujah to the Father." The church was decorated for the occasion with fruits, flowers, vegetables, wheat, &c., and was crowded in every part. The members of the choir acquitted themselves in such a manner as to reflect great credit upon the Choirmaster.

THE Harvest Festival at Holy Trinity Church, Bessborough Gardens, was celebrated on the 14th ult., when the church was beautifully decorated with corn, fruit, and flowers. At the matins and choral celebration the principal features of the service were Sullivan's Te Deum and Jubilate in D; Anthem, "Fear not, O land" (Goss); and the communion service throughout, Garrett in D. The sermon was preached by the Rev. T. Rooke, M.A. At evensong the Magnificat and Nunc dimittis were sung to H. Gadsby's Festal setting in C; the Anthem, "God said, Behold, I have given you every herb" (Macfarren);

and after the sermon, which was preached by the Venerable Archdeacon Hessey, D.C.L., the Te Deum was sung to Stephens's setting in C. The choir numbered forty-two voices, all members of Holy Trinity. The music throughout was particularly well rendered, much care being taken to observe all marks of expression; and great credit is due to the Organist and Choirmaster, Mr. Joseph Monday.

THE Harvest Festival at St. Peter's, Windmill Street, was held on the 7th ult. At the morning service Goss's Te Deum and Jubilate in A (unison), and the hymns, "As the sun doth daily rise," "Come, ye thankful people, come," "We plough the fields," and "Let us with a glad some mind" were sung; and in the evening Goss's Cantate and Deus in C (unison), Barnby's Anthem, "Lord, how manifold," and the hymns, "Come, ye thankful people" (as a processional), "Lord of the frost-bound winter," and "We plough the fields"—Goss's Te Deum in A being sung at the end of the service. The music was effectively rendered by the choir of the church, assisted by some friends, and numbering in all thirty voices. Mr. A. Dorey, the Organist, accompanied the services, and played as voluntaries after the evening service, "But the Lord is mindful" (Mendelssohn), Offertoire No. 4 (Wély), and "Hallelujah" (Handel). The church was appropriately decorated, and the services were well attended.

THE twentieth season of the Monday Popular Concerts is announced to commence on Monday the 12th inst. During the series Madame Norman-Néruda, Herr Joachim, and Herr Straus will successively hold the post of first violin, Herr L. Ries that of second violin, Herr L. Straus or Mr. Zerbini will play viola, and Signor Piatti will be the first violoncellist, on all occasions except on Monday, the 28th January. The pianists will be Mdle. Anna Mehlig, Miss Agnes Zimmermann, Mdle. Ida Henry, Mdle. Marie Krebs, Madame Haas, and Mr. Charles Hallé. Since the issue of the prospectus Herr Ignaz Brüll is also mentioned amongst the artists engaged. The names of Mr. Sims Reeves and Mr. Santley appear as vocalists, but the former is only announced as singing at one afternoon concert. We regret much to find that Madame Schumann, who has so identified herself with these concerts, will not be heard during the season, but presume that a sufficient reason exists for her non-appearance. Sir Julius Benedict and Mr. Zerbini will, as usual, officiate as accompanists.

MENDELSSOHN'S "Athalie," conducted by Mr. Thomas Garside, was performed by the St. George's Glee Union at the Monthly Concert, on Friday the 5th ult. The solos were well sung by Miss Bessie Spear, Miss White, and Madame Belval. The choruses, with one exception, were admirably rendered, and met with the hearty approval of the audience; the Lyrics were effectively read by the Rev. S. K. Tahourdin; Miss Ellen Bliss and Mr. Rushton Odell presided at the pianoforte, and Mr. W. Byrom at the harmonium. In a short first part, conducted by Mr. Joseph Monday, the choir sang with great taste some part-songs, and Madame Belval and Mr. Rushton Odell were the solo vocalists. Miss Caroline Lockwood, a pupil of Miss Ellen Bliss, gave a very creditable performance of an "Air with variations" (Beethoven), and Mendelssohn's Prelude and Fugue in E Minor was played by Mr. George F. Smith (R.A.M.) in a masterly manner.

A HARVEST Thanksgiving Service was held in the Church of St. Barnabas, Harvist Road, P'olloway, on Thursday evening, the 4th ult. The service, which was fully choral, commenced with the Anthem, "O Lord, how manifold" (Barnby). The Psalms were lxx. civ. cl.; and the Cantate and Deus, Jackson in F. The Creed (for the first time in this church) was monotoned to organ accompaniment. Anthem, "Praise the Lord, O Jerusalem" (Hayes), hymn before sermon, "Come, ye thankful people" (Sir G. Elvey). After the sermon and during the collection, the hymn, "Lord of the harvest" (St. Werberg), was sung, the service concluding with "Hallelujah" (Handel). The music was well rendered, reflecting much credit on the Organist, Mr. W. T. Essex, who officiated at the organ. The decorations, consisting of wheat, fruit, flowers, &c., were tastefully arranged.

MADAME WORRELL-DUVAL'S Evening Concert took place at the Horns Assembly Rooms, Kennington, on Thursday the 18th ult., when she was assisted by Misses Mary Davies, Matilda Roby, and Emma Buer, Messrs. Stedman, Guy, Tinney, and Wadmore. Madame Worrell-Duval was most successful in "When the heart is young" (Dudley Buck), for which she obtained an encore. Miss Mary Davies in Randegger's "What are they to do," Mr. Henry Guy in "Good night, dear love" (J. Old), Mr. Stedman in "The anchor's weighed," and Mr. Wadmore in "Sulla poppa" were extremely well received. We cannot help expressing our regret that four artists advertised on the programme were absent, viz. Miss Annie Butterworth, Mr. Thurlley Beale, Signor Randegger, and Mr. Fountain Meen. Mr. James Turle Lee and Mr. John Harrison performed a Pianoforte Duet on Airs from Gounod's "Faust," and accompanied the songs with their usual ability.

THE following is the result of the recent examination for Musical Degrees at Oxford University:—*Second Examination for Bachelors in Music*: John Barratt, New College, and Tentercroft Street, Lincoln; Richard A. Boissier, Christ Church, and Penshurst, Kent; Thomas H. Collinson, New College, and North Road, Durham; Harry W. Harding, New College, and Enfield Villas, Sidmouth; John W. Hudson, New College, and Spring Bank, Hull; H. Walmisley Little, New College, and Bernard Street, Russell Square, W.C.; Henry T. Pringuer, New College, and The Glen, Redhill; Frank J. Sawyer, New College, and Lambeth Road, London; George F. Sims, St. John's College, and Holywell, Oxford. *For the Degree of Doctor in Music*: Haydn Keeton, New College, and Organist of Peterborough Cathedral; Walter H. Sangster, New College, and Cambridge Street, Hyde Park, London.

DURING the present month a series of high-class Concerts will be given at the Town Hall, Newcastle-upon-Tyne, in aid of the Infirmary, under the direction of Mr. W. Rea, who has kindly offered his services, together with those of his choir. "Elijah," the "Messiah," Dr. Armes's sacred Cantata, "Hezekiah" (composed expressly for these concerts), Henry Smart's Cantata, "The Bride of Dunkerton," and Rossini's "Stabat Mater," are announced for performance; and the miscellaneous concerts contain an excellent selection of standard compositions. Some of the most eminent vocalists are engaged, an efficient band has been provided (led by Mr. Pollitzer), Mr. T. Albion Anderson presides at the organ, and Mr. Walter Bache is the solo pianist. So laudable an undertaking deserves the warmest encouragement.

THE Choral and Orchestral Concerts announced for the season 1877-78 by the Glasgow Choral Union, will acquire additional interest from their being given in the new Halls. The inaugural concert (which will be a special one, under distinguished patronage) will be devoted to the "Messiah," an appropriate dedication performance of the new buildings to the cause of music. The series will consist of nine subscription concerts, three of which will be choral and six orchestral. During the season Mendelssohn's "Elijah," and Dr. Macfarren's Cantata, "The Lady of the Lake" (specially composed for these concerts), will be performed. The choir will consist exclusively of the members of the Union, conducted by Mr. H. A. Lambeth, and the orchestral concerts will be under the conductorship of Dr. Hans von Bülow. The inaugural concert takes place on the 13th inst.

HARVEST Thanksgiving Services were celebrated in the Church of St. Botolph, Bishopsgate, on Sunday, September 30, attended by very large congregations. The decorations, which were carried out under the immediate superintendence of the churchwardens, were in excellent taste, and the services, which were fully choral, were admirably rendered under the direction of Mr. Charles H. Rowcliffe, Choirmaster. The Anthem, "Fear not, O land" (Sir J. Goss), was sung in a very spirited manner, the bass solo being taken by Mr. Rowcliffe. After the sermons the harvest hymn, "O Lord of heaven, and earth, and sea," was sung; and the service in the evening was concluded with the "Hallelujah Chorus," in which the Organist, Mrs. Surman, well supported the choir.

THE prospectus of the forty-sixth season of the Sacred Harmonic Society promises no novelty, unless we may so term the "Mosè" of Rossini, which will be given shorn of much of the music which renders the work so attractive in a stage performance. Handel's "Judas Maccabæus," Dr. Crotch's "Palestine," Macfarren's "St. John the Baptist," and Costa's "Naaman" will be given during the season; but there is no mention of the "Resurrection" or "Joseph," both of which we should imagine of sufficient interest to engage the attention of an Association of such pretension as the Sacred Harmonic Society. We are glad to find that Herr Henschel is announced as one of the leading vocalists. The season commences on the 23rd inst., with Mendelssohn's "St. Paul."

THE Harvest Festival at St. Andrew Undershaft, Leadenhall Street, took place on Sunday the 7th ult., the church having been appropriately decorated with grapes, cereals, hops, and other agricultural trophies. The service was fully choral. The Te Deum was Attwood in F, and the Anthem, "God of light," from Haydn's "Seasons," was given with considerable vigour. In the evening the service was Garrett in F, and the Anthem "Fear not, O land" (Goss). The service concluded with a spirited rendering of Handel's "Hallelujah Chorus," in which the excellent playing of Mrs. E. Stirling Bridge, the Organist, was a noteworthy feature. Mr. Leigh Faulkner was the Choirmaster. Both services were for the benefit of the Indian Famine Relief Fund.

THE Royal Albert Hall Choral Society announces a series of ten Oratorio Concerts during the ensuing season, under the able conductorship of Mr. Barnby, the following being a list of the works to be performed: Handel's "Messiah" and "Israel in Egypt," Mendelssohn's "Elijah" and "Hymn of Praise," Rossini's "Stabat Mater," Verdi's "Requiem," Sullivan's "Light of the World," and Macfarren's "St. John the Baptist." Engagements have already been made, or are now in progress, with Madame Lemmens-Sherrington, Mrs. Osgood, Miss Anna Williams, Madame Patey, Madame Antoinette Sterling, Mr. Sims Reeves, Mr. Vernon Rigby, Mr. E. Lloyd, Mr. Santley, Herr Henschel, and Signor Foli. The first concert will take place on the 22nd inst.

By the report of the Leeds Festival Committee, we find that, although the receipts exceeded those of 1874 by £238 6s. 8d., the expenditure was so large that the balance to be handed over to the local medical charities will not be more than £879 6s. 8d. Although we may regret that there should be any diminution of the £1,000 which was realised for charitable distribution in 1874, there can be no doubt that the increased efficiency in every department of band and choir at the Festival just concluded will so firmly establish the reputation of these meetings that we may anticipate with confidence the brightest results in the future.

THE sixty-eighth monthly Concert of the Grosvenor Choral Society was given at the Grosvenor Hall, Buckingham Palace Road, on the 19th ult. The prominent work in the programme was a new pastoral Cantata, "The Golden Harvest," by the Conductor of the Society, Mr. J. G. Calcott. In the rendering of this work, and in other choral compositions, the members of the Society greatly distinguished themselves. Mr. S. Dean Grimson was leader of the band. Miss Marie Odell played the piano-forte part of Beethoven's Choral Fantasia in a careful and artistic manner.

THE prospectus of the Edinburgh Choral Union, for the season 1877-78, announces that Benedict's "St. Peter," and Handel's "Messiah," will be performed by the members of the Union, conducted by Mr. Adam Hamilton; and that the Orchestral Concerts, which will include a highly attractive selection of classical works, will be conducted by Dr. Hans von Bülow. Several eminent vocalists are engaged, Dr. von Bülow being the solo pianist, and Mr. Henry Hartley presiding at the organ. The season commences on the 12th inst., with Benedict's Oratorio "St. Peter."

AT the Harvest Festival at Christ Church, Westminster Road, on the 10th ult., the service included Tallis's Festival Responses, Macfarren's Anthem, "God said, Behold, I have given you every herb;" and a new Festival setting of the Magnificat and Nunc dimittis, by Mr. F. G. Edwards, the Organist and Director of the choir. The whole of the music was rendered with remarkable precision by the voluntary choir of the church, numbering fifty voices. The Rev. Newman Hall preached to a congregation which completely filled every part of the vast edifice.

HARVEST Thanksgiving Services were celebrated at St. Mary's, Vincent Square, Westminster, on Sunday the 7th ult., when the music at matins included Garrett's Service in D, Barnby's Anthem, "O Lord, how manifold," and at the offertory the latter composer's "Blessed be the man." At evensong the Service was Dr. Stainer's in A, and the Anthem, Dr. Steggall's "Praised be the Lord." The music throughout was excellently rendered by the well-trained choir. The church was tastefully decorated, and attended by a large congregation.

A SUCCESSFUL Concert was given, under the direction of Mr. Stedman, on the 24th ult., at the Birkbeck Institution, the vocalists being Madame Worrell-Duval, Miss Saidie Singleton, Madame Osborne Williams, Mr. Stedman, and Mr. George Fox. Violin, M. Victor Buziau; harmonium, Mr. H. M. Higgs; pianoforte, Mr. Osborne Williams and Mr. Henry Parker. The various items in the programme gave great satisfaction to a crowded and enthusiastic audience.

THE first of the series of Classical Musical Evenings, under the direction of Mr. J. S. Shedlock, took place at the Hall, Archer Street, on the 24th ult., before a large audience. The programme, which was selected chiefly from the works of Mendelssohn, gave much satisfaction. The vocalists were Miss Jessie Royd and Mr. Randalow; instrumentalists, Herr Weiner, Herr Lutgen, Mr. E. H. Birch, and Mr. J. S. Shedlock.

LADY JENKINSON has forwarded us a copy of the address which she delivered to the students of the Royal Academy of Music, on her founding the Thalberg Scholarship in that Institution. As she is anxious to dispose of this appeal to the many admirers of Thalberg's playing, for the further benefit of the scholarship, we willingly give publicity to her intention, with our best wishes for her success in so laudable an undertaking.

MR. C. HARFORD LLOYD, Mus.B., Organist of Gloucester Cathedral, has been appointed to the Conductorship of the Gloucester Choral Society, *vice* Mr. John Hunt, resigned; Mr. Hunt, however, retaining his previous post of Choirmaster. The assistance of the Gloucester Orchestral Association has been secured for all the Society's concerts; and practice has commenced with Bach's "Christmas Oratorio" and Handel's "Solomon."

WE have much pleasure in calling attention to a highly finished portrait of the late Mdle. Titiens (lithographed and published by Maclure and Macdonald), in which the features and expression of the lamented vocalist have been most happily caught. As a souvenir of this accomplished artist, it should be possessed by all lovers not only of the lyrical drama, but of music itself.

WE believe that a series of monthly Orchestral Concerts on a large scale will take place in St. James's Hall next year, beginning in January or February, and lasting till the end of the season. The band will number ninety performers under Mr. Weist Hill, and the programmes will embrace, besides great standard works, an unusual proportion of unfamiliar compositions.

MR. HEATHCOTE LONG has presented the Royal Academy of Music with a prize of ten guineas for piano-forte playing, to be competed for by male students at the end of each academical year, in July.

THE Saturday Popular Organ Recitals at the Bow and Bromley Institute commenced on the 29th September, with a well-selected and highly attractive programme.

WE understand that the Council of Trinity College, London, have lately decided to throw open its higher musical examinations to women. The first examination under the new statutes will take place early next year.

MR. MAPLESON announces a short series of performances of Italian Opera at Her Majesty's Theatre, to commence on the 5th inst. There is also a rumour that this will be succeeded by a season of Operas in English.

BACH's Cantata, "My spirit was in heaviness," will be sung with orchestral accompaniment at St. Anne's Church, Soho, every Friday evening during Advent.

ERRATUM.—In our *Special Correspondent's* notice of the *Leeds Festival*, last month, he was made to speak of the "dogmatic" character of Dr. Macfarren's new oratorio. For "dogmatic" read "dramatic."

REVIEWS.

Beethoven's Leben, von Ludwig Nohl. 4 vols. Leipzig, 1867-77. [Ernst Julius Günther.]

To write a genuine art-biography is no easy matter. It requires on the part of its author a variety of qualities such as are rarely to be met with combined in one person. He should possess, and that in a high degree, the special capacities of the historian, the psychologist, and the antiquarian, and, above all, he should be himself an artist born. In attempting to solve this problem, he should not content himself with introducing his hero to the reader, during different stages of his career, in a series, so to speak, of photographic portraits; but, by living his life over again, as it were, he should be able to reproduce it before our eyes in a progressive picture at once plastic and sympathetic. Hence writing biography is in itself an art, as yet young and imperfectly understood; and hence also the fact that out of a multitude of so-called biographies of great artists but few may be selected as being worthy of the name. Dealing as we are in the present instance with the life of the mightiest musical genius which the world has ever seen, we are entitled to measure the work of him who would make himself the interpreter of such a life by the highest standard of excellence, to expect him to be endowed with all those rare qualities which we have found to be essential to the art-biographer.

Nor does Herr Nohl enter upon his task with a light heart, or insensible to the responsibilities attaching to it, and we can sympathise with him when, after concluding the first volume of his work, the author finds himself almost overwhelmed by the magnitude of his undertaking and the profusion of material by which his eager research had been rewarded. He says in his preface to the second volume, "In spite of the by no means limited sphere of my investigations, and notwithstanding also the earnest labour of several years, I should not have had the courage to present my work, as completed, to the public, had I not gradually, through the work itself, gained the conviction that at the present moment it is as impossible to write a thoroughly exhaustive biography of the master as it is to form, as yet, a conclusive opinion upon his importance as an artist." There can be no doubt as to the correctness of this conclusion, and in this sense, then, we must regard the four good-sized volumes into which Herr Nohl has nevertheless contrived to expand his "Life of Beethoven." Herr Nohl's ability as a music-historian is too well known to require special acknowledgment on our part. He is untiring in his research, judicious in sifting his material, ingenious in his combinations. Moreover, his fertility as a writer is unmatched, even in much-writing Germany; and it is in this fact, we venture to think, that the weak points in his armour may be traced. His "Life of Mozart," which preceded the opening volume of the present biography by some years, although a congenial work with a distinctive merit of its own, came yet with something like an anti-climax closely upon the publication of the masterly biography of the same composer from the

pen of Otto Jahn. In the compilation of his "Beethoven" Herr Nohl had to encounter no such formidable rival. For, whatever may be the merits of such works on the life of the great master as those by Marx, Schindler, Lenz, Ullrich, and others, they are not to be compared, in comprehensiveness of design and original research, with the work now before us. The antagonist Herr Nohl ought to combat—and if he has tried to do so in this instance he has not succeeded—is a certain profuseness, or rather diffuseness, of style, which in a work of such intrinsic magnitude as the present ceases to be a mannerism and becomes a positive fault. Already in his "Mozart" this tendency to over-elaboration had been apparent; it has become considerably developed since in his "Beethoven." To quote but one example in illustration of our remarks. In the opening chapter of the book the author treats in twenty-one pages of the specific qualities of the Teutonic character, with especial regard to those tribes of the nation appertaining to the Lower Rhine (that part of the Fatherland where Beethoven was born), while on page 70 we arrive at an introduction to the great composer's more immediate ancestors. But, apart from this certainly somewhat unnecessarily lengthy introduction, the work suffers throughout by the author's constant aberrations from his theme in elaborate treatises on subjects which are but loosely connected with it, or in glowing descriptions of scenery, which may serve to attract the general reader, but which, in their volubility, only retard the literary development of a biography which, according to its author's own showing, it is as yet "impossible to exhaust." If we have one more fault to find, it is with a certain obtrusiveness of the author's individuality, as manifested in his æsthetic interpretation of the works of his hero, a characteristic which, however, he shares in common with a good many executive artists of the modern German school.

Having said so much in modification of our admiration of the laborious work which Herr Nohl has just completed, nothing but praise remains to be bestowed upon the great merits which otherwise it undoubtedly possesses. With an industry truly marvellous the author of "Beethoven's Leben" has collected the scattered materials to his biographical picture, and, by subjecting them to a criticism at once ingenious and exhaustive, has succeeded in correcting many erroneous views hitherto prevalent as to certain phases in the career of the great composer, in clearing up many doubtful points, and, finally, in adding a great deal which is entirely new and interesting. The limited space of our reviews does not permit us to enter in detail upon the contents of the volumes before us; nor would our readers be greatly assisted in forming an independent opinion on a work of such dimensions were we to offer a translation of some isolated extracts. We must confine ourselves to naming the headings of each of the four volumes into which the biography is divided. The first of these is entitled "Beethoven's Youth," and comprises the years 1770-1792, being subdivided into three books. In the second volume the author treats, again in three books, of "Beethoven's Manhood," which period is placed between the years 1793 and 1814. The third and fourth volumes really only form one, but are separately headed, namely—vol. iii., "The Last Twelve Years, 1815-1827," and vol. iiiia. (oddly enough!), "The Last Twelve Years, 1823-1827" (*sic*). Interesting in the highest degree to the student, not only of Beethoven, but of art-history in general, are copious notes, references, and extracts, conveniently placed at the end of each volume by way of appendix, and which in themselves furnish the most conclusive evidence of the extent and thoroughness of Herr Nohl's preliminary research. The warm enthusiasm which the author displays in his analysis of the more important works of his hero, if it occasionally leads him to the employment of language somewhat hazy and mysterious, is nevertheless well calculated to impart to the mind of the reader a sense of the divine workings of genius; nor can we, after having perused it, lay the book aside without feeling that we have approached one step nearer in the sympathetic appreciation of the individuality of the great composer of whom it treats. If, nevertheless, we venture to question whether Herr Nohl's "Life of Beethoven" will

be added to the very limited number of standard biographies which the world possesses of its great men, our opinion only coincides with the author's own modest estimation of the relative possibilities of his work. Several generations to come must yet join hands with the present before we can span that mighty oak which has produced such branches as the Symphony in C minor and the "Ninth."

Grundlage und Aufgabe des allgemeinen Patronat-Vereins, &c. Von Hans von Wolzogen. [Chemnitz: E. Schmeitzner; London: F. Wohlaue.]

THE author of this pamphlet is one of the most enthusiastic supporters of the cause of Herr Wagner, and of the "Society of Patrons" formed with the object of aiding the projected periodical performances at the National Theatre at Bayreuth. On some fifty pages Herr von Wolzogen gives an account of the reasons which have led to the formation of the Society in question, and points out its mission in the future. Those who take an interest in the progress of the Wagner movement in Germany ought to make themselves acquainted with the contents of this latest addition to the already voluminous Wagner literature, the net receipts of which will go to the general Bayreuth fund.

Novello's Music Primers. Edited by Dr. Stainer.
The Art of Pianoforte-playing. Ernst Pauer.
The Organ. John Stainer.
The Rudiments of Music. W. H. Cummings.
The Elements of the Beautiful in Music. Ernst Pauer.

[Novello, Ewer and Co.]

THE system of teaching music in all its branches has wonderfully improved within the last few years. Masters are no longer content to use manuals whose sole merit is that they cleverly avoid an explanation of difficulties; and, what is still better, pupils themselves demand a superior sort of lesson-book. Considering the immense number of pianoforte-tutors which already exist, it may be thought an entirely useless task to issue any more. But the merit of an educational work must be the test by which the necessity for its issue is to be determined. If it is absolutely without worth, the publisher as well as the author deserves blame for flooding the market with waste-paper. If, however, it shows great merit, no apology is needed for its publication, however large may be the array of its fore-runners. We do not think a better man could have been found to lay down the important first principles of pianoforte-playing than Ernst Pauer. As a skilful and brilliant performer he has long been recognised, and as a teacher it is generally admitted he has few, if any, rivals. It is evident from the first to the last page of the primer before us that the work contains the results of long experience and much thought, stated in concise and pleasant language. Higher praise than this it would be difficult to bestow. The arrangement of the matter is excellent. The pupil is told how to sit at the instrument, how to hold his hands, and why they should be so held. Then the process of *touch* is ingeniously analysed, and exercises are given both in the *legato* and *staccato* style. The chapter on technical execution is divided into the following heads: Scales, Shakes, Chords, Tremolo passages, Double notes, Octaves. An ample supply of exercises is given under each head. The scales, both major and minor, are given in octaves, thirds, sixths, and tenths. We were specially pleased to find the more modern form of the minor scales (that is, with the augmented second between the sixth and seventh, both in ascending and descending) written out in full and fingered (p. 30). If we mistake not, this will be a special boon to a large number of students. The exercises on the shake are admirable, and are interspersed with the most useful advice and hints. The subject of chords is subdivided into "firm chords" and "arpeggio chords," and illustrated by some half-dozen pages of apt quotations from the works of classical writers. After a few remarks on part-playing, ornaments and graces are exhaustively explained (pp. 61 and 62). The thoughtful advice given on the use of the pedals (p. 63) will be most

valuable alike to teachers and pupils; the same may safely be said of the capital exposition of the true principles of fingering given on pp. 64 and 65. Among the hints on practising (p. 66) are many which we are tempted to quote, but where so much is well said on such a variety of useful and interesting subjects, as for example on "ordinary faults in a performance," "reading at sight," "classification of composers, their styles and schools," &c., we can only recommend our readers to spare our space by looking into the work for themselves. As an appendix, a delightful sketch of the history of the pianoforte is given, and also a copious vocabulary of musical terms. Probably the page devoted to "the order in which the sonatas of our classical masters should be studied" (p. 73), will be found one of the most useful sources of information in the primer. On the whole, we have seldom seen a more useful or cheaper work. It is capably printed, and though large enough to stand on an ordinary pianoforte-desk, it is by no means cumbersome when held in the hand as a textbook for classes.

Dr. Stainer's Organ Primer is not only elementary, but contains information and advice which, if properly carried out, will greatly assist the student to become, if his natural abilities will allow, a performer of sound taste and of the highest mechanical excellence. Of course, it is to be expected that Dr. Stainer would direct his students towards the highest standard, and the following extracts from the preface will show the line on which the work is based: "There are two ways in which time may be devoted to the practice of a musical instrument. The first and most common is to avoid the difficulties which present themselves, and to be content with mastering just so much of the art of playing as will afford a little amusement; the other is to face at once the special difficulties of the instrument and persevere until they are surmounted. By the former a player cannot possibly rise above a very mediocre standard, and his performance will never receive higher praise than that of being called tolerable; but by the latter the highest excellence will be within reach, and the student will only be limited in its attainment by the amount of natural talents with which he may be endowed." We think Dr. Stainer may be credited at the outset with originality in his short sketch of the history of the organ. The first paragraph contains the pith of many subsequent pages, and deserves quotation. "The history of the organ is nothing more than a narrative of the efforts made by men to bring under the control of one performer a large number of instruments called flutes." The author then gives a number of interesting sketches from ancient sources, especially on page 11, where two organists who are playing on one instrument are looking reproachfully at the four blowers, who are actively engaged, and probably producing a very uneven supply of wind for the organ. We will pass over the pages which are taken up with the construction of the instrument and the history of many valuable improvements made in organ-building, but we have no doubt this part will be read with care and profit by many who, though good performers, have seen but little of the internal working of their instrument. A most useful chapter too is the one explaining the nature and peculiarities of the different stops and their proper combinations; also on the use and abuse of the swell pedal. But space will not permit us to dwell on this part of the work. Now for the practical part. Dr. Stainer expects his students to have a fair knowledge of the groundwork of piano-playing at the outset, and most teachers will see the advantage of this, for never has this fact been more necessary than at the present time, when so much music of the pianoforte character is played on the organ. Since the invention of the pneumatic valve the keys of the organ can be made as light as those of a pianoforte, and therefore it can no longer be urged that it is injurious to a pianist to practise on the organ. Indeed, it is quite the reverse; really fine piano-playing is now nearly identical with that of organ-playing. Now follows the method of *striking* the pedals, illustrated by instructive, though not too artistic, engravings, which show the student clearly how to obtain a good pedal "touch," and also a useful method for finding the required note, of course without looking for it. One of the most

Hearken unto Me, My people.

November 1, 1877.

ANTHEM FOR ADVENT AND GENERAL USE.

Isaiah li. 4-6.

ARTHUR SULLIVAN.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

VOICES. *Moderato.*

ORGAN. *Moderato.*
Gt. Diap.
 ♩ = 116.

TENORS AND BASSES. *mf*

Heark-en un-to me, my peo-ple; and give ear un-to me, O my na-tion;

for a law shall pro-ceed from me, and I will make my judgment to rest for a

CHORUS. TREBLE.

CHORUS. ALTO. Heark-en un-to me, my peo-ple;

CHORUS. TENOR (Sve. lower).

CHORUS. BASS. Heark-en un-to

light of the peo-ple. Heark - - en un - to me, my

cres.

and give ear un-to me, O my na-tion; for a law shall pro-ceed from me, and
Heark-en un-to me, my na-tion; for a law shall proceed from me, and
me, my peo-ple, O my na-tion; for a law shall proceed from me, and
peo-ple; give ear un-to me, O my na-tion; for a law shall proceed from me, and

I will make my judg-ment to rest for a light, my judg-ment to rest for a
I will make my judg-ment to rest for a light, my judg-ment to rest for a
I will make my judg-ment to rest for a light, my judg-ment to rest for a
I will make my judg-ment to rest for a light, my judg-ment to rest for a

light of the peo-ple. My right-eousness is near; my sal-va-tion is gone forth,
light of the peo-ple.
light of the peo-ple.
light of the peo-ple.
light of the peo-ple.

and mine arms shall judge the peo-ple;

My righteousness is near; my sal - va - tion is gone

the isles . . shall wait up-on

the isles shall wait up-on

the isles shall wait up-on

forth, and mine arms shall judge the peo-ple; the isles shall wait up-on

me, and on mine arm shall they trust. . . . Heark - - en un-to

me, and on mine arm shall they trust. . . . Heark - - en un-to

me, and on mine arm shall they trust. . . . Hearken un - to me, my

me, and on mine arm shall they trust. . . . Hearken un - to me, my

cres. *f* *Ped.*

me, and give ear un-to me, give ear un-to me, O my na - tion;
 me, and give ear un-to me, give ear un-to me, O my na - tion;
 peo - ple; give ear un-to me, give ear un-to me, O my na - tion;
 peo - ple; give ear un-to me, give ear un-to me, O my na - tion; *Gt. Diap.
 & Flute.*

for a law shall pro-ceed from me, and I will make my
 for a law shall pro-ceed from me, and I will make my
 for a law shall pro-ceed from me, and I will make my
 for a law shall pro-ceed from me, and I will make my

sempre pp *rall.*
 judg-ment to rest for a light of the peo - ple.
sempre pp *rall.*
 judg-ment to rest for a light of the peo - ple.
sempre pp *rall.*
 judg-ment to rest for a light of the peo - ple.
sempre pp *rall.*
 judg-ment to rest for a light of the peo - ple.

Sw.
pp *rall.*

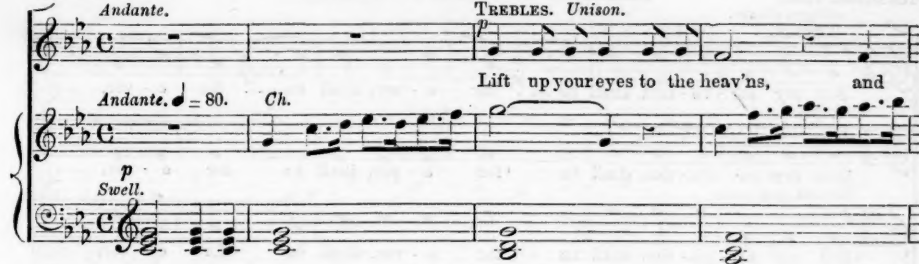
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HEARKEN UNTO ME, MY PEOPLE.

November 1, 1877.

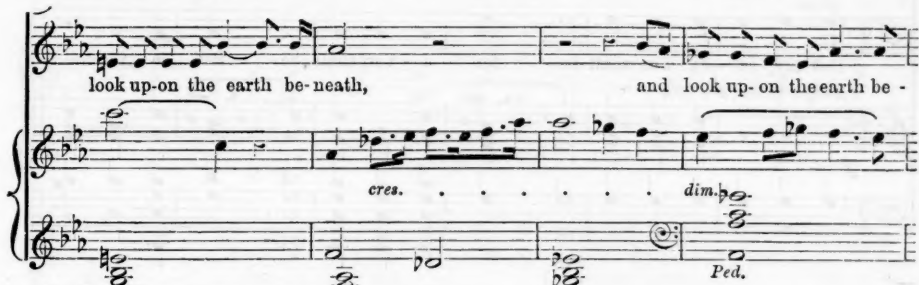
TREBLES. Unison.

Andante. $\text{♩} = 80$. Ch. *p* Swell. Lift up your eyes to the heav'ns, and

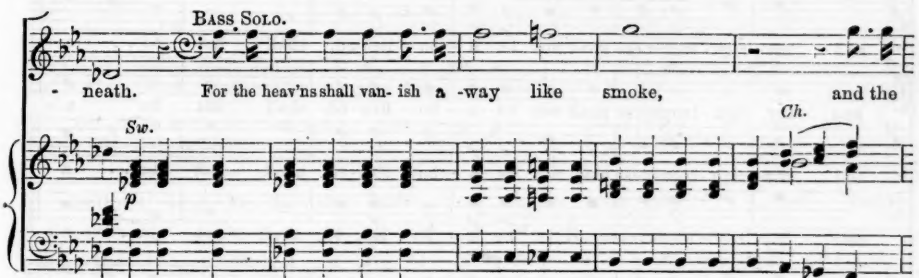


look up-on the earth be-neath, and look up-on the earth be -

cres. *dim.* *Ped.*



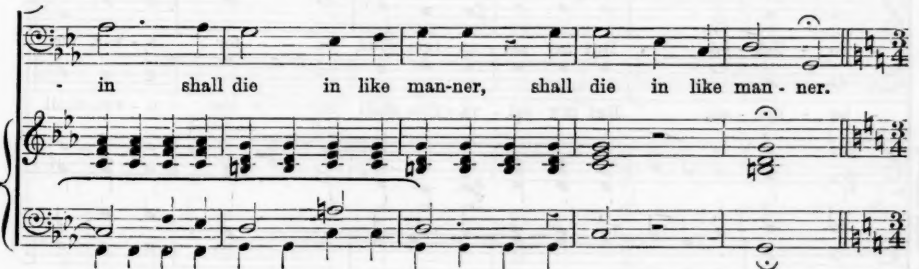
BASS SOLO. Sw. *p* Ch. neath. For the heav'n's shall van-ish a-way like smoke, and the



Sw. earth shall wax old as a gar-ment, and they that dwell there-



in shall die in like man-ner, shall die in like man-ner.



But my sal - va - tion shall be . . . for e - ver, shall be . . . for e - ver,

ALTO.

But my sal - va - tion shall be for e - ver, shall be for e - ver,

TENOR (Sve. lower).

But my sal - va - tion shall be for e - ver, shall be for e - ver,

BASS.

But my sal - va - tion shall be for e - ver, shall be for e - ver,

Allegro vivace. ♩ = 120.

f Gt.

Ped.

and my righ - teousness shall not be a - bo - lish - ed, shall not be . . a -

and my righ - teousness shall not be a - bo - lish - ed, shall not be a -

and my righ - teousness shall not be a - bo - lish - ed, shall not be . . a -

and my righ - teousness shall not be a - bo - lish - ed, shall not be . . a -

- bo - lish - ed. But my sal - va - tion shall be . . . for . . e - ver, shall

- bo - lish - ed. But my sal - va - tion shall be for e - ver, shall

- bo - lish - ed. But my sal - va - tion shall be for e - ver, for

- bo - lish - ed, But my sal - va - tion shall be for e - ver, shall

be . . for e - ver, and my righ-teous-ness shall not be a -

be for e - ver, and my righ-teous-ness shall not . . be a -

e - ver, and my righ-teous-ness shall not be a - bo - - - lish'd, shall

be for e - ver, and my righ-teous-ness

- bo - - - lish-ed, my righ - - - teous-ness shall . . . not be a -

- bo - lish - ed, my righ - - - teous - ness shall not be a -

not be a - bo - lish'd, my righ - - - teous - ness shall not be a -

shall not be a - bo - lish'd, my righ - - - teous-ness shall not

- bo - lish - ed, . . shall not be a - bo - lish - ed.

- bo - lish - ed, . . shall not be a - bo - lish - ed, my sal -

- bo - lish - ed, shall not be a - bo - lish - ed, my sal - va - tion shall

be a - bo - lish'd, shall not be a - bo - lish - ed,

(7)

my sal - va - tion shall be . . for e - ver, shall be for e -
va - tion shall be . . for e - - ver, shall be for e -
be . . for e - ver, for e - - ver, shall be for e -
my sal - va - tion shall be . . for e - ver, for e -
- ver, for e - - - ver, for e - ver,
- ver, for e - - - ver, for e - ver,
- ver, for e - - - ver, for e - ver,
- ver, for e - - - ver, for e - ver,
for e - ver, for e - - - ver.
for e - ver, for e - - - ver.
for e - ver, for e - - - ver.
for e - ver, for e - - - ver.
for e - ver, for e - - - ver.

ff

(8)

important distinctions in the arrangement of the primer is that the pupil is expected to practise pedalling with alternate toes for a considerable time before the *heels* are used; in fact, the heeling of the pedals is thrown back quite late in the book. This is an important feature, and will we think be appreciated by many. There is an abundance of exercises for the manuals as well as for the pedals, and all have some particular end in view. Then follow exercises for obtaining independence between hands and feet, and young organ-students of the present time may be congratulated upon having material, not only suitable to their digestive capacity, but also agreeable to their taste. These exercises are all in the form of duets or trios. Among those which are most helpful are some for the left hand and pedals. There is nothing original in the fingering for the execution of the *legato* style, but the exercises are good and sufficiently numerous. We have next some very useful hints as to the playing of chorals or hymn-tunes; and Bach's dignified and lovely harmonies will doubtless be enjoyed by many a lover of this most lovable style of music. We must be allowed to make a few quotations from the concluding remarks on expression: "The organ may be said to be deficient, as an instrument, in two respects: the player cannot vary his tone by the character or force of his touch (as on the pianoforte), nor can he glide from one note to another (as on the violin). It is evident therefore that the organist who wishes to play with proper expression of feeling is chiefly dependent on (1) the art of phrasing, (2) the contrast between *legato* and *staccato* style, (3) the use of the swell pedal, (4) the selection of the stops. The first and second of these sources of expression are but rarely mastered, they may indeed be looked upon as the test of the *musicianship* of an organist. To phrase properly a player must possess not only knowledge but taste; the intentions and meaning of a composer must first be duly appreciated intellectually, and then practically brought out, care being taken to avoid on the one hand a *weak* performance caused by an insufficiently broad *outline*, and on the other hand an *exaggerated* reading caused by bringing the peculiarities of the composer (or the composer and player mixed) into undue prominence. In the former case the attentive hearer traces too little of the spirit of the author; in the latter too much of the egotism of the player." Dr. Stainer's remarks on *fugue-playing* will carry great weight with them, and must be quoted here. "In playing fugues or other pieces not calling forth the minutest details of expression, care must be taken that the general rendering is broad and dignified. The grandeur or beauty of a fugue consists in the fact that it is constructed so as to be of constantly increasing interest from beginning to end. Several important considerations present themselves if this be borne in mind. First, the full power of the instrument should be judiciously reserved for the climax (probably the *stretto*); and, although the enunciation of the subject should not be soft or weak, enough power should be kept in hand to enable the player to add to the strength from time to time. It need hardly be pointed out that nothing but a most vicious taste could suggest the giving out of a fugue-subject on a *Tuba mirabilis* or any other 'fancy' stop. Next, it is certain that if the interest of the fugue is to go on increasing, the *episodes* (those portions of a fugue which do not actually include the working-out of the subject) must not be severed from the context by being played on a different manual, or with strongly contrasted quality of tone. The notion that a fugue is made more interesting by suddenly skipping from the great organ in order to play an episode on the swell manual (with much pumping) cannot be too strongly condemned. Thus to cut a slice out of the middle of the work completely destroys its unity of purpose. It sometimes may happen that the episodes require greater power and vigour of style to keep them up to the level of the fugue. Although these remarks apply to the majority of fugues, the reader is of course aware that there are many others of so calm and melodious a character as to require special treatment, such, for example, as the beautiful 'short' Fugue in E minor by Bach. Mendelssohn's Fugue in G major is by some organists brought to a *pianissimo* ending; in this and many other cases the student will have to exercise his

judgment." We have now five short original pieces by the author of the Primer, intended to represent different styles of organ music. These pieces are most undoubtedly charming compositions, and good specimens of melodious contrapuntal writing. They will be frequently played by those who consider themselves not only students of, but professors on, the king of instruments. We hear many complaints of the secular style of voluntaries which are becoming so popular nowadays. Does it never strike these excellent people that real organ music is very scarce when compared with the quantity written for other instruments? And would not the author of the work under review be helping the good cause by assisting Mr. H. Smart and many others in their laudable exertions to supply good and moderately difficult music for the instrument which above all others is most intimately associated with divine worship? That this little book is a great acquisition there is not the slightest doubt, and its popularity is a foregone conclusion.

An attempt to teach the Rudiments of Music will prove to any one who undertakes it how difficult it often is to explain to others facts with which we are ourselves most familiar. When reading some of the innumerable explanations of musical notation, which are everywhere found, our sympathies are always entirely with the author in his efforts to make the system intelligible to beginners, but it must be generally admitted we too often feel that he has completely failed in carrying out his object. Mr. Cummings has, however, not laid himself open to a charge of this kind. He evidently possesses the unusual combination of sympathy with the doubts and difficulties of beginners, coupled with an excellent method of stating what he has to say in easy language. By making the nature and use of lines and spaces quite clear *before* placing any notes upon them, he has succeeded in halving the labour of teachers. It may strike us as strange that, in a Primer on the Rudiments of Music, we should get as far as the end of the fifteenth page without any mention whatever of a *note*; but, on consideration, we believe Mr. Cummings has insured the success of his teaching by adopting this course. As far as we can see, it would be impossible to place the principles of notation before children in a better form than he has here done. In chapter ii. he has most wisely given the German system of naming notes as well as the English and French; and teachers will find, if they only have the courage to adopt it, that their pupils will master it in half the time required for the nonsense-names now current. In chapter iii. the account of bars, accent, and beating of time is all that could be desired. Equally clear is our author in his explanation of time-signatures; and all musicians, whether teachers or not, will hope that he will "go in and win" in his attack on the absurd signs C and Ċ. The musical illustrations of syncopation, ties, &c., in chapter v., make the account given thoroughly intelligible to the youngest child. In the matter of intervals (chapter vi.) the German and English systems have been ingeniously made to support and explain one another. Chapter vii. is devoted to scales and key signatures, and will be found as well written and lucid as the preceding portion. In the final chapter (viii.) all sorts of useful "odds and ends" are brought into order and explained. The work is very complete, and so well suited to young beginners that it is eminently calculated to supply a want very widely felt. A few interesting footnotes here and there prove that Mr. Cummings is as well up in the historical side of his subject as the practical.

To the reader who is an enthusiastic lover of music, Mr. Pauer's "Elements of the Beautiful in Music" will afford many hours of genuine pleasure. But the musical student who wants to be taught as well as to be pleased will find underlying this interesting and well-written treatise a deep current of genuine philosophical thought, which, if he will dig it out, will prove to be of the utmost value as an ingredient of his musical education. It has been said that the more you intellectualise art—that is, bring it into the realm of science by formulating its principles—the more will it lose its grasp on the feelings and emotions. There may be some truth in this; it is no

doubt possible to so far sharpen our analytical powers as to learn to take more pleasure in the intellectual than the æsthetic side of art, and it will not be denied that such a result in the domain of music would be most undesirable. But still a trained musician has naturally and justly some contempt for those who *only* obtain emotional pleasure in music, who cannot give any reason why they like it, who like it only as they like the smell of a rose. This sort of appreciation of music is exemplified by those numerous ladies who at the Crystal Palace concerts are seen to knit half an anti-macassar during a Symphony by Beethoven or Schubert; the rapidity of their fingers almost suggesting that sundry pairs of kid gloves are dependent upon the result of a certain number of stitches being completed before the close of the last bar of the Coda. But there is a medium which, in this matter more than in any other, is entitled to be called a *happy medium*. Without ignoring the construction of a composition, the properly balanced mind will allow itself to revel in the less tangible realm of the emotional and ideal. Those who desire to have the pleasure of turning a lantern, as it were, into their own mind, and seeing displayed before them the processes by which a piece of music really gives them pleasure, will find in this Primer food for most interesting thought.

Magnificat and Nunc dimittis in A. Composed for the Festival of the Sion College Choral Union, by George C. Martin, Sub-Organist of St. Paul's Cathedral.

[Novello, Ewer and Co.]

THE Sub-Organist of St. Paul's, it may be remembered, created a very favourable impression by his admirable Evening Service in C, performed with full orchestral accompaniments on the last Dedication Festival in the Cathedral. Though different in design to that work, the composition now under notice exhibits the same freedom of writing and genuine appreciation of the full meaning of the words. The voice parts are by no means difficult, yet are full of melody; the organ part is well written and most effective. By the publication of this Service, one more is added to the list of excellent canticles for Festival use which Choral Associations are instrumental in producing. We shall be very much surprised if Mr. Martin does not take a high position as a Church composer; the evidences of his ability are indubitable.

It is a good thing to give thanks. Anthem composed for the Festival of the Sion College Choral Union, by Joseph Barnby, Precentor of Eton.

[Novello, Ewer and Co.]

A SUCCESSFUL rendering of this anthem will require a considerable amount of individual strength and independence of the voice parts, especially in the last movement. But, nevertheless, the work is well within the reach of Choral Unions, and no doubt will be highly appreciated by them. The opening movement is very bright and joyful; the second portion, "The righteous shall flourish," is smooth and most melodious, and stands out in good contrast to what has gone before. The final chorus opens with a very original subject, cleverly treated in the fugue style; this is followed by some very bold transitions, after which a fine pedal-point of sixteen bars leads admirably into a choral set to a doxology. By the introduction of breath-marks, Mr. Barnby has saved much labour at rehearsals, for which choirmasters will be grateful. There can be no doubt that this latest work of Mr. Barnby will do more than sustain his high reputation.

Alexander Balus. An Oratorio, composed in the year 1747, by G. F. Handel. Edited, and the Pianoforte accompaniment revised from that of the German Handel Society, by Ebenezer Prout. [Novello, Ewer and Co.]

THE place of the English "Handel Society," by the exertions of which, many years ago, some of the most popular works of this composer were issued, seems likely to be supplied by Messrs. Novello; for, rather to create a taste than to supply a desire for his lesser known compositions, we are constantly receiving from this firm Oratorios which, although thoroughly representative of the style of

Handel, have scarcely ever been heard of by the present generation. "Alexander Balus" was first performed at Covent Garden in 1748, and it is recorded that it was given three times; but the genius of the composer was so prolific that "Joshua," which was written in a month, was also played during the same season, so that it becomes difficult to say what amount of success was achieved on the production of many of his works. Dr. Chrysander mentions that after the first representation of "Alexander Balus," Handel made several alterations in the music; but Mr. Ebenezer Prout, in his preface to the edition before us, says that as these alterations seem to have been chiefly for the convenience of the singers, it has been thought advisable to give the work as far as possible in its original shape. The music in this Oratorio will surprise those who were previously unacquainted with the composition; for not only are many of the choruses extremely fine, but several of the solos are remarkable for purity of melody and applicability to the words. It is almost needless to say that the work is well edited and clearly printed.

The Flying Dutchman. A Romantic Opera, in Three Acts, composed by Richard Wagner. Edited by Berthold Tours. The English version by the Rev. J. Troutbeck. [Novello, Ewer and Co.]

BUT a very short time ago it would have been hazardous to predict that "Der fliegende Holländer"—a work which was known to shadow forth what was absurdly termed the "music of the future"—would ever become popular in England. A certain amount of curiosity was felt by the few people who were present at the first representation of the Opera in this country at Drury Lane Theatre, when Mdlle. Ilma di Murska played *Senta* and Mr. Santley the Dutchman, but the public had been well warned against admitting the theories of the revolutionary Wagner, and it was not likely that the fashionable frequenters of the Italian Opera would come and judge for themselves. When, however, Mr. Carl Rosa presented the "Flying Dutchman," translated into English, to a mixed audience, the attraction of the work was so great that seats were booked in advance for each performance, and money was actually turned from the doors nightly. From this time the music has been gradually making its way; and, notwithstanding the fact that Operas embodying the more matured theories of Wagner have been constantly played, the "Flying Dutchman" still maintains its position in public estimation. That this position will be materially strengthened by the issue of the excellent edition of the work now before us there can be no doubt; for the care and judgment which have been brought to bear upon the minutest details, by the translator of the words and the editor of the music, are apparent throughout. The indications of the score are so numerous as to convey a very good idea of the principal points of the instrumentation; and in every respect, both as a handbook at the Opera-house and an edition for the drawing-room, it will prove invaluable.

Music in the House. By John Hullah, LL.D. [Macmillan and Co.]

CERTAINLY the author of this elegant little volume has done a great deal to spread a knowledge of music both in and out of "the house;" and in continuation of this "Art at home" Series no person could have been better selected therefore to treat of the most intellectual and refining of those arts especially adaptable to the domestic circle. Dr. Hullah says that "for a hearing of the Oratorio, the Opera, the Orchestral Symphony, the out-of-door search is inevitable. Few even of our noblest dwellings have rooms wherein the executants of such works could be accommodated, or the perfect execution of them appreciated. But, given competent performers, the instrumental concerted piece, the pianoforte solo, the song not requiring orchestral accompaniment, can be better heard and is likely to be better understood in a drawing-room of average capacity than in a modern 'hall' calculated to give effect to the combined efforts of three or four hundred performers." This is of course very true; but to those

whose means will not allow them to purchase expensive pictures a few well-executed engravings of original works recall most pleasurable recollections in a room; and on the same principle, in these days of cheap music, may we reproduce in our house miniature representations of those great compositions which have so frequently delighted us out of it. How often have we heard the very works mentioned by the author of this volume as unsuited for home representation given in a drawing-room, with merely a pianoforte accompaniment; and how much solid pleasure has been afforded, even to trained musicians, by such performances. In passing through this volume, we seem to be sitting by the side of a thoroughly accomplished artist, who is ready and willing to talk with us upon music in a manner we can all understand, and to sympathise with all the difficulties which stand in our way of introducing it in its most intellectual aspect into our homes. Without a tinge of pedantry, he gives us just enough of the history of the art as he finds necessary for his purpose; and if occasionally we are warned off attempting the practice of certain compositions, he furnishes us with a very sufficient reason for his advice. For instance, in speaking of the male "countertenor" voice, he frankly states that, although its compass is almost the same as that of the deep female voice, the "difference in quality of the two voices presents an impediment to their employment on the same music." Some "equal voice" glees, he says, have been recently rearranged with a view to their being sung by a mixed choir (soprano, contralto, tenor, and bass), but that "it must be admitted they lose much of their effect when so performed." Of course this fact shuts out from us many of the old glees, if we wish to sing them as their composers intended; but the modern "part-song" more than supplies us with an equivalent for their loss. As our author says, the real credit of the introduction of this fine species of composition "must be awarded to the Germans, who, in their 'war of liberation,' employed it as a potent means for raising and maintaining patriotic fervour. Weber's settings of Körner's lyrics are some amongst the earliest and best of these soul-stirring effusions. They are all for male voices, in 'close harmony,' the parts shoulder to shoulder, as those who sang them would have stood to receive a charge of cavalry; short, clear, outspoken utterances, and simple enough to be learnt by heart, and sung without books, on the march, or round the table." The number of such works, both for mixed and male choirs, has now so enormously multiplied that the most exacting and skilful body of amateur vocalists need be at no loss for material upon which to exercise their talents; and Dr. Hullah mentions many composers who have contributed largely the finest specimens of part-music suitable for our domestic libraries. We are glad to see the observations about what is termed the "paucity of contraltos." The real truth is that the ladies like to sing "first parts" without any reference to the quality of voice they may happen to possess; and, as our author says "to this day the performance of a contralto or 'second' part is regarded, how ignorantly and foolishly every musician knows, as requiring less skill than that of a soprano." In proof of this we recollect a young singer with a low voice who declared to us that she was "not going to sing second to anybody," and who consequently, when choral music was going on, either became a listener or attempted the execution of a part entirely out of her compass. There can be no question that the recent fashion of ladies studying instruments so long considered "unfeminine" will be the commencement of an entire revolution in the performance of music "in the house." "There is an Oxford tradition," says Dr. Hullah, "that at an amateur concert about the year 1827 the performance of the first male pianist that had been seen in that university was rewarded with a storm of hisses. The pianoforte was then regarded as essentially a woman's instrument." Here is undeniable proof that custom becomes a tyrant to intellectual progress; and it is the duty therefore of all ladies who can think for themselves to aid the movement now inaugurated, and show us that domestic instrumental music for stringed instruments can be cultivated to perfection in families without the aid of kind brothers or condescending male friends.

The Parochial Psalter, Pointed for Chanting. By Alexander S. Cooper. [Weekes and Co.]

THE title-page says that this Psalter is pointed "upon a new and simple system." We turn over two pages, and the author says in his preface "the work does not lay claim to any great originality or ingenuity." We confess that we are puzzled as to how these two statements can be harmonised. How can pointing be on a new system, and yet not be original? If it is not original it certainly cannot be new; and if it claims to be new, it clearly by doing so claims the credit of originality. Of the two statements, we think the one in the author's preface is the nearer to the truth. We have to blame Mr. Cooper for not being even less original than he is, because he directs a slight stress on the accented syllable of recitation, whereas the best authorities have long utterly condemned the emphasis as being neither required by words nor music. For example the stress is directed to be made in Psalm lxxxviii. 9, on the last syllable of the word "faileth." Does Mr. Cooper seriously think a good reader would say, "My sight faileth?" or, to take a few examples, "Dost thou show wonders?" or, "The singers also, and trumpeters?" or "loving-kindness?"

A Dream. (Ein Traum.) For the Pianoforte; by Aug. Moosmair. [Simpson and Co.]

As the name of this composer is new to us, we regret that we have not made his acquaintance through the medium of a piece of somewhat higher class than that before us. They say that dreams are seldom worth relating, and it appears to us that Mr. Moosmair's musical vision is scarcely any exception to the rule. An exceedingly commonplace subject, with an accompaniment devoid of any novelty in character, such as we have presented to us in this "Dream," can hardly provoke any severely adverse criticism, especially as there is a gracefulness in the passages which must always command respect; and when we say, therefore, that the composition offends not by any violation of grammatical law, we have no doubt given as much praise as the author could possibly anticipate.

Un Moment de Joie. Souvenir pour Piano; par Felix Otto Dessoff. [W. G. Hallifax and Co.]

THIS graceful little sketch, marked "Allegretto con espressione," is scarcely perhaps sufficiently joyful to justify its title, but it is in every respect a thoroughly musician-like trifle. The opening theme appears to us a little too much harmonised, considering its simple character; but one great merit in the piece is that when the composer has said what he has to say he leaves off. We have so much over-elaboration in many of our "drawing-room" compositions that we gladly welcome a *Bagatelle* which does not profess to be anything else.

In our Boat. Song; with Violin or Violoncello and Pianoforte accompaniment. Poetry by Miss Muloch. Composed by A. C. Mackenzie. [Novello, Ewer and Co.]

IT is assuredly unusual to publish an accompaniment for a violin or violoncello, but Mr. Mackenzie has so carefully written this part for each instrument that it is difficult to say upon which it would be the more effective. The song is extremely melodious, and the accompaniment in good keeping with the character of the words, some points of imitation materially increasing the interest of the composition, without being unduly obtrusive. The violin or violoncello part, being completely independent of the pianoforte accompaniment, is of course essential to realise the design of the composer, but the song *could* be sung with the piano alone. As violins, however, are now becoming household instruments, we have no doubt that Mr. Mackenzie's charming little composition will be performed in many drawing-rooms in all its integrity; and should it find its way into sympathetic hands, we can safely guarantee its success.

Eyes so blue. Song. Words by O. H. Davies, B.A. Music by Ciro Pinsuti. [Ricordi.]

THIS is one of the most fascinating little vocal pieces we have yet seen from the pen of this composer, and if it do not

at once achieve popularity there can be no room for compositions of grace, refinement, and musical feeling in the market. The effect of the tuneful subject with which the song opens is much aided by the light accompaniment which steals in after the vocal phrases, as if replying to the exclamation which gives the title to the composition. The change to the tonic major, with the arpeggio accompaniment for the first time, is of course a well-worn effect; but we can freely forgive any reminiscences which may here be called up by the critical listener, in consideration of the applicability of the music to the words. As a complete and well-considered drawing-room song, we conscientiously recommend "Eyes so blue" to the attention of vocalists.

FOREIGN NOTES.

THERE has been no lack of variety in the way of operatic performances during the past month at the French capital, which can boast so many excellent establishments for the purpose, and nearly all of which have now reopened their doors for the winter season. The following are the more important among the representations on record: at the Grand-Opéra, "Le Prophète," "La Reine de Chypre," "Les Huguenots," "Der Freischütz," "Faust," "Robert le Diable," at the Opéra-Comique, "Mignon," "La Dame Blanche," "Les Diamants de la Couronne," "Lalla Rookh," "Les Amoureux de Catherine;" at the Opéra-National-Lyrique, "Giralda," "Le Bravo," "Graziella," "Paul et Virginie." Of the works enumerated the only absolute novelty is "Graziella," performed, as already said, at the Lyrique, the directors of which theatre manifest a laudable zeal in the production of works by young composers. The author of the opera in question is Antony Choudens, and it is said to be gracefully written, although abounding in reminiscences of M. Gounod's melodies. In Victor Massé's already so popular "Paul et Virginie," the Lyrique has found a new interpreter of the rôle of *Virginie* in Mdle. Marie Heilbronn, whose vocal and histrionic qualities are most favourably commented on by the French press. It will be seen from the above list of performances at the Grand-Opéra, that the works of the chief originator of that species of encyclopædian music-dramas known as Grand Opera, to wit Meyerbeer, have lost none of their popularity with the Parisians. For the last two or three months, moreover, the projected revival of the same master's "L'Africaine," with Mdle. Krauss in the *titre-rôle*, has formed the chief topic of conversation in French musical circles. To judge by the preparations which are being made at the leading operatic stage of Paris, the whole *mise-en-scène* of the work is likely to prove exceptionally brilliant. M. Ch. Lamoureux has been nominated *chef d'orchestre* at the establishment in question. M. Gounod, whose latest known work, "Cinq-Mars," will shortly be reproduced, has added six numbers to the score of that opera, and, it is said, is now engaged upon the composition of a comic opera, entitled "Maitre Pierre," the words by MM. Poirson and Gallet, authors also of the libretto to "Cinq-Mars." The Théâtre-Italien will commence its new season on the 3rd inst. The *personnel* will include Mdle. Albani and Signor Tamberlik, the latter being announced to make his appearance on the opening night in "Polio." Among concert institutions we notice the commencement on the 21st ult. of the excellent performances of the Concerts Populaires, under the direction of M. Padeloup; the programme on that occasion included Mendelssohn's Overture to "Ruy Blas," Beethoven's Symphony in C minor, and Saint-Saëns's *Poème Symphonique*, "La Jeunesse d'Hercule." Opening performances of the Châtelet and Saint-Cécile Concerts have likewise recently taken place, the latter under the leadership of M. Léon Martin. During the forthcoming International Exhibition in the French capital M. Gounod's "Polyeucte," of which mention has already been made in these columns, will, after all, most likely be the chief novelty in the operatic section of that undertaking. M. Thomas's "Françoise de Rimini" having been withdrawn. M. Verdi has been nominated by the Italian Government a

Member of the Italian Commission for the Exhibition in question. An *ingress en masse* into Paris is contemplated on the part of the members of the orchestra of the Vienna Opera, who will give a series of performances during the proposed international competition.

L'Art Musical writes: "Mdle. Titiens, whom the English public adored, was once heard at the Opéra in Paris in 'Les Huguenots.' She was applauded, but without enthusiasm, notwithstanding her talent and her fine voice."

Mdlle. Christine Nilsson, says *Le Ménestrel*, has been spending some days in Paris before starting on her journey to St. Petersburg, where, in spite of the events in the Orient, she has been engaged to sing at the price of 7,000 francs for each night of her appearance. The celebrated vocalist will also be heard at the Imperial Opera at Vienna during the present season.

Two operatic stars of recent fame have lately met with most enthusiastic receptions, viz. Mdme. Gerster-Gardini in "La Sonnambula" at the Imperial Opera at St. Petersburg, and Mdle. Minnie Hauk as *Violetta* in "La Traviata" at the Théâtre de la Monnaie at Bruxelles.

The first performances, both at Berlin and Vienna, of Ignaz Brüll's new Opera "Der Landfriede," appear to have decided the success of the work, which is pronounced by the entire musical press as being infinitely above the ordinary run of novelties in comic opera. Herr Hanslick, the able critic of the Vienna *Neue Freie Presse*, in speaking of the events says, *inter alia*, "Since the appearance of Lortzing's Operas, then of Flotow's 'Martha,' and Nicolai's 'Merry Wives of Windsor,' that is, during nearly thirty years, only two comic Operas of German origin have, as a matter of fact, met with genuine and universal approbation, namely, 'The Taming of the Shrew,' by Herman Götz, and Brüll's 'Goldenes Kreuz.' . . . As in the latter work, so also in 'Der Landfriede,' we have to admire the distinctively German character of the music, leaning towards Schubert, Weber, Kreutzer, and Lortzing, and occasionally reminding one also of the specifically 'German' element so characteristically introduced by Wagner in his 'Meistersinger.'"

An idea which might with advantage be more generally adopted by operatic managers, in so far as their establishments lay claim to the name of art institutions, is about to be carried out by the directors of the Court Theatre at Cassel. It consists of the performance, during the winter, of a series of Operas, comprising, in chronological succession, the period from Gluck to Richard Wagner, and including, in seventeen representations, works by Gluck, Dittersdorf, Mozart, Winter, Weigl, Beethoven, Spohr, Weber, Marschner, Kreutzer, Meyerbeer, Schubert, Mendelssohn, Lortzing, Schumann, Nicolai, Flotow, and Wagner. It may be inferred from this that it is the development of German Opera in particular which the directors of the Cassel Theatre have in view. The respective performances will be supplemented by brief historical commentaries, to be distributed among the audience. All honour to the authorities of the Court Theatre at Cassel!

The first performance of Heinrich Hofman's Opera "Armin" took place at Dresden on the 14th ult. The new work of the gifted composer achieved a genuine success.

At Leipzig, the new season of the Gewandhaus Concerts was inaugurated on the 11th ult. The excellent Euterpe Concerts have likewise recommenced, Mdle. Marie Krebs having been the pianist on the first evening, when Chopin's Concerto in F minor, Schumann's Symphony in D minor, and Saint-Saëns's "La Jeunesse d'Hercule" formed the chief features of the programme. The work of the young French composer just mentioned is now making the round of German concert-rooms, and is generally well received, although a critic of the old school ventures to call it "an orchestral monstrosity, after the manner of Liszt's symphonic poems," being, of course, promptly hooted for his ignorant Philistinism by the votaries of the modern school. M. Camille Saint-Saëns has, it is said, made arrangements, in his capacity of pianist, for a concert tour in Germany.

The Musical Society at Cologne gave a Concert on the

13th ult. in *memoriam* of the late Julius Rietz, the programme including the deceased musician's Symphony in E major (No. 3), three pieces for the pianoforte, and some of his vocal compositions.

The hundredth performance of Wagner's Opera "Lohengrin" was recorded lately at the Court Theatre of Dresden.

We are asked to correct a statement, contained in our last number, as to the participation of Herr Brahms in the completion of a posthumous opera by Hermann Götz, entitled "Francesca da Rimini," recently performed at Mannheim. The preparation of the work for stage representation has been entirely owing to the zeal and the skill of the Conductor, Herr Frank.

Herr Joachim Raff, the well-known German composer, has been formally initiated into his functions as Director of the newly founded Conservatorium of Music at Frankfurt.

The library of the late General-Musikdirector, Dr. Julius Rietz, containing many art-treasures, autographs, &c., has been purchased in its entirety by the King of Saxony, to be incorporated with the State collections.

Four Masses (as yet unpublished) by Palestrina, as well as some autographs from the pen of Johann Sebastian Bach, have lately been discovered in a convent at Graz.

Anton Rubinstein's latest operatic work, "Nero," has been translated into the Russian language, its representation at St. Petersburg being, however, a doubtful question for the present, considering the utter disregard for musico-dramatic economy displayed on the part of its author. One of the difficulties to be met with by operatic *impresarios* is to find the three tenors to whom parts are assigned in M. Rubinstein's opera.

Madame Adelina Patti will give a series of operatic impersonations during the present month at the Scala in Milan. Madame Pauline Lucca will enter upon her engagement with the Theater an-der-Wien at the beginning of this month, where she will continue until May next.

The following celebrities will appear during this winter in concert-performances at the Austrian capital, namely, Joachim, Auer, Sauret (violin), Davidoff (violoncello), Brassin, and Arabella Goddard (piano).

It is stated that Vieuxtemps will again assume the functions of Professor at the Bruxelles Conservatoire, in the room of Wieniawsky, who has tendered his resignation.

At the Vienna Conservatorium no less than forty-two new pupils of the name of "Cohn" have, according to the *Neue Zeitschrift für Musik*, applied this year for admission, and in commemoration of the fact—the journal quoted wittily remarks—the directors have elected that the institution shall in future be known by the name of *Cohnservatorium*.

Emil Seiffert, the editor of the journal *Seiffert's Kunstkritik*, published at New York, is just now conducting a series of Promenade Concerts at Brooklyn (U.S.).

Dr. F. L. Ritter, professor at Vassar College, New York, and author of a "History of Music in America," has in course of preparation a "History of Music in England," which will be divided into three books, the first and second carrying on the subject "from the introduction of Christianity into England to the death of Purcell, 1695," the third treating separately of "English Church Music, regarded from an historical and critical point of view."

The death is announced, on the 4th ult., of the famous dramatic author Eduard Devrient, which took place at Carlsruhe. Born at Berlin in 1801, he commenced his career as opera-singer and actor, and afterwards became, for a time, Director of the Berlin Hof-Theater. His principal work is his "History of German Dramatic Art." He was also the author of several opera-texts and adaptations for the lyrical stage.

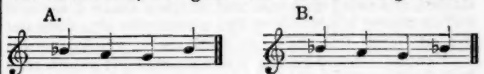
At Colmar died, last month, Madame Margarethe Stockhausen, mother of Julius and Franz Stockhausen, of whom the former is the great baritone and professor at Berlin, the latter Director of the Conservatoire at Strassburg. During the years 1836-44 Madame Stockhausen was very popular with the English public as a concert singer, being associated with other celebrities of the period, such as Malibran, Caradori Allan, Clara Novello, Grisi, and Persiani.

CORRESPONDENCE.

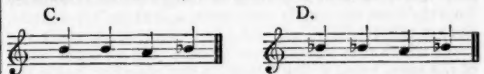
THE USE OF ACCIDENTALS IN MUSIC.

TO THE EDITOR OF "THE MUSICAL TIMES."

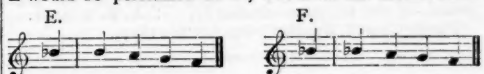
SIR,—Will you allow me, through the medium of your valuable and widely circulated paper, to call the attention of all musicians, composers, publishers, &c. to the present very unsatisfactory state of the use of accidentals in music. One would naturally suppose that ere this some rule would have been adopted and adhered to; but in practice I find that every one uses accidentals as he thinks proper. I have found rules printed on the subject, but they are generally so indefinitely worded that they may be interpreted different ways, each interpretation being correct. For example, one rule says, "Accidentals only affect the notes which they immediately precede, and those of the same letter which follow them in the same bar." This is quite right; but some writers of music only notice the first half of the rule, and ignore the second, writing a bar A



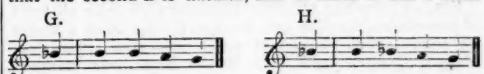
as B. Another rule says, "Accidentals affect all notes of the same name throughout that bar only in which they appear." Notice that this rule does not say that accidentals affect all *subsequent* notes of the same name, but *all* notes in that bar; therefore a bar written as C would



be performed as D. Again, with regard to the influence of an accidental *beyond* the bar in which it appears. A Mus. Doc. who has departed from this life wrote this rule: "But if one bar ends, and the next begins, with the same note, the accidental which alters the first note is understood to affect the second." That is, the passage E would be performed as F; but if in the second bar a



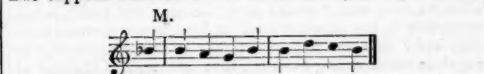
second note B comes, as in G, will the second B be flat or natural? Firstly, by the rule just quoted, it is argued that the second B is natural, and to make it flat it must



be printed as H. Secondly, it is argued that since the *first* note in the second bar is flat, therefore the next B is flat also, without printing a flat before it. Here we see how differences begin to arise. In the passage H, would it be any more trouble to print the flat before the *first* note, thus setting the point about the second note at rest? Again, a living Mus. Doc. writes this rule: "If the last note of one bar and the first note of the next bar are the same, then the accidental influences the next bar also." That is, the passage K will be performed as L.

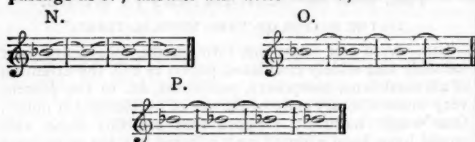


But suppose another bar is added to K, as M, will the



sixth and ninth notes be flat or natural? Firstly, by the rule just quoted, it is argued that the influence of the flat only extends to the fifth note; therefore the sixth and ninth are natural. Secondly, it is argued that since the fifth note is flat, being the last in the bar, therefore the sixth and ninth are flat. The same argument might be

used if another bar were added. So we see that neither of the above rules is definite, but that they give rise to various modes of using accidentals. One will write a passage as N; another will write it as O, and another as



P. Passages are frequently seen where an accidental B flat may occur in a certain bar; then the note is not seen again for three, five, or ten bars; but when it does occur again a *natural* is placed in front of it, thus leaving one to infer that if the natural had not been placed there the note would have been performed as B flat, from the influence of the flat which occurred three, five, or ten bars previously.

Again, writers of music do not divide themselves into classes, one using this rule and another that; I think it will be almost impossible to find a composer who does not use at least two different methods of employing his accidentals. Every person in the musical profession may find for himself numerous illustrations of what I have referred to above, in both vocal and instrumental music. But, for the sake of example, let any one examine St. Peter, pp. 48, 126; St. Paul, pp. 24, 35, 50; Mozart's Twelfth Mass, pp. 21, 29, 30 (Novello's Octavo Editions). Now this very unsatisfactory state of things proceeds entirely from the want of a *simple and definite* rule about accidentals. Such a rule I wish to suggest, viz. "Accidentals affect the notes which they immediately precede, and all other notes of the same name which follow, in the same bar, and in the same stave in which they appear. Accidentals in no case exercise any influence beyond the bar in which they appear." This rule would make the whole subject very simple, and would entirely do away with two different ways of writing the same passage. I can only further urge every one who reads this to study the matter carefully; and for the sake of *simplicity and unanimity* to adopt the rule I have suggested.—I am, sir, yours obediently, A. R. SWAINE.

Parish Church, Bradford, October 22, 1877.

THE "STICKER ACTION" IN PIANOFORTES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I have had considerable experience with all sorts of pianofortes, English and foreign, having been a dealer for many years. I cannot agree with the letter from Messrs. Challen and Son in the September number, that the tape action is the most useful for foreign and country use. I think their own remarks prove the contrary; they admit that damp affects all actions in the centres and bushing. Now we get five centres at least in the tape action to one in the sticker; in the tape all leather parts of course, and keys also, are equally liable to swell, the loss of touch and blocking becomes quite as bad, and much more difficult to regulate by ordinary tuners. The fact is pianoforte makers are not the best judges of how any particular action will wear, because they seldom see their instruments after they once leave the factory, and little know the trouble we have with some of them afterwards or their state in a few years. That is the time to test a piano, after it has had some years' wear. I have done this with all sorts of pianos by very many different makers, and I find the best kind of action to be depended upon is the old sticker action with "round nose" levers; the touch is not so perfect as the slanting lever at first, but it is more lasting, safer to trust to without fear of blocking, easier to regulate when wrong than the tape action, and cheaper at any time to renovate. There is another great objection to the crank action; as soon as it becomes loose and worn it is noisy everywhere, and you cannot stop it without a general repair. I maintain that the more centres you have in any action the more likely is it to be affected by damp or extreme heat, the more liable to get stiff, and on the

other hand the more noisy from shrinking and the friction of so many small parts.

At present I know of nothing better than the sticker actions when well made, of good stuff, and properly regulated, unless it be the short actions of Erard, or Collard and Collard; these are first-rate, but, as we know, can only be used for expensive instruments—in the making of such these two great manufacturers have never been surpassed.

—I am, sir, yours faithfully, ALFRED LEMARE.
44, High Street, Guildford, October 2, 1877.

[Our correspondent is surely in error in stating that pianoforte makers never see their instruments again after they leave their hands new. On the contrary, as they are often called upon to repair them, they have ample opportunities of finding how they have worn. Again, some makers let out their instruments on hire, and this is another source of valuable experience. It is a mistake to think that the crank action does not stand damp as well as the sticker action; the pianos that were sent on the recent Arctic Expedition in the *Alert* and *Discovery* were crank-action instruments of Broadwood's. They came back with strings completely rusted, yet we know, on dependable authority, that the actions were in good playing order; indeed, it is doubtful whether a sticker action would have stood so severe a trial with an equally satisfactory result. In closing this correspondence, with Mr. Lemare's letter, we must state our conviction that the sticker action, good as it has been, must ultimately yield to the more perfect crank action, which Messrs. Challen and Son have rightly credited the late Mr. Wornum with having invented.—*Ed. MUSICAL TIMES.*]

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

D. P. W.—(1) Zellner's treatise on the Harmonium is published by Schreiber (late Spina), of Vienna, and has not been translated into English. (2) We do not at this moment recollect an example of the combination you mention in a harmonium solo; but you will find a specimen in the first movement of E. Prout's Duet in A for Piano and Harmonium, where it occurs in an unaccompanied passage for the latter instrument. (3) The figure 5 in harmonium arrangements is used to indicate the *voix céleste*.

Mrs. BAC.—The Licentiate wears a black hood lined with violet and trimmed with white fur; the gown is of black stuff or silk. The hood worn by Honorary Licentiates, and by such others as under the new regulations shall have taken Honours, is of violet lined with white silk. For further particulars our correspondent should apply to the Registrar of Trinity College, London, W.

T. T.—Cherubini's work on Counterpoint would be a suitable book, but if you find that too difficult we should recommend you to await the appearance of Dr. Bridge's "Counterpoint" (Novello's Music Primers), which will be published shortly.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ASHBY-DE-LA-ZOUCH.—The vicar (Rev. J. Denton, M.A.) and choir of the Parish Church have presented Keble's "Christian Year," illustrated by Overbeck, together with an inkstand, to Mr. Whiteley, on his leaving for Kenilworth, in kind remembrance of his able services as Organist and Choirmaster during the last four years.

BELFAST.—The Choral Association gave its first grand Concert of the season in the Ulster Hall, on the 12th ult., before a large and thoroughly appreciative audience. The artists included Madame Sinico-Campobello, Mdlle. Emma Howson, Madame Elena Franchi,

Mr. Shakespeare, Mr. Hilton, and Signor Campobello. The programme, which was miscellaneous, included many favourite songs, and some part-songs were well sung by the members of the Association. M. Niedzielski contributed a solo on the violin. Signor Romano accompanied the singers, and the selections for the Society were led by Mr. Newport with his accustomed ability.

BENHILTON, SUTTON, SURREY.—A Harvest Thanksgiving Service was held at All Saints' Church on the 4th ult. The choir, numbering about 100 voices, was assisted by the choirs of Epsom and Banstead. The service commenced with a procession, "Come, ye thankful," The Anthem for the occasion was Barnby's, "O Lord, how manifold," which was excellently rendered, as indeed was the whole service. The Psalms were sung to Tuttle in D, and Mornington in E flat; the Canticles to Stainer; responses, Tallis. The whole was under the direction of Mr. Sharp, the Organist, who may be congratulated on a great success. There was a crowded congregation, and the offertory amounted to over £60, in aid of the Indian Famine Fund. On Sunday the 7th ult. the festival was continued, the chief feature being a Te Deum by Mr. Sharp, which was well performed. The Anthem in the evening was Jordan's "Fear not, O land."

BIRMINGHAM.—The first of Messrs. Harrison's Concerts for this season took place in the Town Hall on Wednesday the 3rd ult. The programme was miscellaneous, and consisted of popular songs, violin and piano solos, &c. The artists included Madame Edith Wynne, Madame Antoinette Sterling, Mr. Lloyd, and Mr. Lewis Thomas, vocalists; Mdlle. Pommerel, violin; Mr. Charles Ould, violoncello; and Mr. Thoulous, pianist and Conductor. Dr. Heap presided at the harmonium. On Thursday the 4th ult. the Festival Choral Society commenced its season with a performance of *Elijah*. The principal vocalists were Madame Lemmens-Sherrington, Mdlle. Rose Sherrington, Madame Patey, Mr. Vernon Rigby, and Signor Foli. The ladies appeared in deep mourning, and the Dead March in *Saul* was played before the commencement of the Oratorio as a mark of respect to the late Mdlle. Tittens. The performance was very good, the accompaniments being well given by the orchestra. Mr. Stimpson presided at the organ, and Mr. Stockley conducted. The Handsworth Philharmonic Society gave a Concert on Tuesday the 9th ult. The programme consisted of Sullivan's *Prodigal Son* and Gade's *Erland's Daughter*. Mr. C. J. Stevens conducted, and the accompaniments were played by Mrs. Hayward. A Concert of Chamber Music was given by the Committee of the Royal Society in the large Exhibition Room on Saturday afternoon, the 13th ult. An interesting programme was admirably performed. The novelty was Gade's Trio in F, Op. 42, for piano and strings, a work of great merit. Other items were Mendelssohn's Sonata in D, Op. 58 (piano and cello), and Schumann's Quintet in E flat, Op. 44. Solos for piano, violin, and violoncello were given, and vocal selections by Miss St. Clair Taylor. The instrumentalists were Misses F. Ward, T. M. Abbott, and S. Blythe, violin and viola; Herr Daubert, violoncello; and Mr. R. M. Winn, Mus. Bac., solo pianist and Conductor. On the 19th ult. Mr. Pyatt, of Nottingham, gave his annual Concert in the Town Hall. The artists were Madame Patti, Mr. Sims Reeves, and Mr. Stanley, Mrs. Osgood, and Miss Orridge; Mr. Nicholson, flute; and Mr. Sidney Naylor, pianist. The programme was of a popular character, and gave great satisfaction, encores being frequent. A Concert of more than usual interest was given by Mr. Short in the Town Hall on Monday the 22nd ult. Cherubini's *Requiem* in C minor being introduced in Birmingham for the first time. A chorus of 150 voices, with organ accompaniment, gave a fairly effective rendering of this grand work. An introit, "Deus Israel," by Mr. Short, was afterwards given, and encores. The concert concluded with a good rendering of Schubert's Mass in F, the solos being sung by Miss Short, Mdlle. Leopold, Mr. Grayson, and Mr. Tuke. Mr. Stimpson accompanied, and Mr. Short conducted.

BOWES.—The annual Harvest Thanksgiving Service was held in the Church of St. Michael on Wednesday evening, the 10th ult. The chancel, pulpit, choir-stalls, font, and lectern had been very tastefully decorated by ladies of the congregation, with corn, fruit, roses, poppies, &c. The service, which was full choral, with Tallis's responses, opened with the hymn, "Come, ye thankful people, come." The Magnificat and Nunc dimittis were sung to a Service of Baptiste Calkin's in D. The Anthem was Barnby's "I will give thanks," the verse part, "The eyes of all wait," &c., and the chorale "Therefore unto Thee" being most effectively given. The hymn before the sermon was "O Lord of heaven and earth, and sea," to Dykes's tune. The service was brought to a close with Handel's "Hallelujah Chorus." The ordinary choir of the church had been augmented by that of St. Stephen's, Haggerston, and other London churches. The musical part of the service reflected great credit on the Organist, Mr. H. J. Baker, whose accompaniment throughout was much admired.

BRISTOL.—A series of Saturday Popular Vocal and Instrumental Concerts have been given in the Lesser Colston Hall during the past month. A band of forty performers, led by Mr. A. N. Naite and conducted by Mr. George Kiseley, supplied the instrumental portion of the concerts. On the 6th ult. the programme included the Overtures *Die Zauberflöte* (Mozart) and *Le Grand Inconnu* (Rossini); Haydn's Clock Symphony in D, &c. Miss Ada Jackson was the vocalist. On the 13th ult. the programme contained, amongst other works, Romberg's Symphony in E flat and Mendelssohn's Concerto in G minor for pianoforte with orchestra. Mr. J. L. Roedel being the pianist. Mr. Lawford Huxtable was the vocalist. On the 20th ult. Mozart's Symphony No. 1, in C major, the Overtures *Yelva* (Reissiger) and *Zampa* (Hérold), with other equally good selections, were well played by the band. The vocalist was Miss Ada Jackson. The opening of the new nave of Bristol Cathedral, on the 23rd ult. was celebrated by a series of special services on that day and the following. The Cathedral choir was reinforced by choristers from Westminster Abbey, the Chapel Royal, Windsor, and the Temple Church, London, and by gentlemen from the Cathedrals of Exeter, Wells, and Gloucester. The musical portions of the services were thoroughly up to the usual standard of excellence which characterises the English Cathedral

service. The Services used were Wesley in E (morning) and Garrett in E flat (evening), and the Anthems were "The earth is the Lord's" (Spohr) in the morning, "The wilderness" (S. S. Wesley) and "The heavens are telling" (Haydn) in the evening. The music at the services on the 24th included Te Deum and Jubilate, Mendelssohn in A; Anthem, "How lovely is Thy dwelling-place" (Brahms); Magnificat and Nunc dimittis (Wesley in E); Anthems, "Blessing, glory, wisdom, and thanks" (J. S. Bach) and "Hallelujah" (Engedi, Beethoven).

BURY ST. EDMUNDS.—The Harvest Thanksgiving Festival Services were held at St. Mary's Church, on Sunday the 14th ult. In the morning Best's Service in D was finely rendered by the choir; and in the evening an Anthem composed for the occasion by the Organist, Mr. T. B. Richardson, and taken from Psalm lxxv, received full justice. After the evening service Mr. Richardson played, with admirable effect, "In splendour bright" and "The heavens are telling" from Haydn's *Creation*. The morning offertory, amounting to £40, was devoted to the Indian Famine Fund.

CLIFTON.—On the 9th ult. Mr. James C. Daniel gave two morning and evening Concerts, in connection with his winter entertainments, at the Victoria Rooms. The vocalists were Miss Robertson, Miss Fanny Robertson, Miss Ellen de Fonblanque, Mr. Henry Guy, and Mr. Wadmore. M. Albert contributed violoncello solos. The concerts were conducted by Signor Randegger. On the 18th ult. two other Concerts were given by Mr. J. C. Daniel at the Victoria Rooms, the vocalists being Madame Sinico-Campobello, Mdlle. Elena Franchi, Miss Emma Howson, Mr. W. Shakespeare, and Signor Campobello. M. Niedzielski contributed some excellent violin solos, and Signor Romano ably conducted. On the 22nd ult. a performance of the *Messiah* was given at the Victoria Rooms, in aid of the Indian Famine Relief Fund. The principal artists were Miss Julia Wigan, Miss Farler, Mr. Harper Kearton, and Mr. T. Brandon. The accompaniments were played by Mr. Owen Williams on the organ. The choruses were well rendered by a choir of 250 voices, conducted by Mr. Stanley Hatton.

COLNBROOK.—On Wednesday the 24th ult. a *Soirée* was held in the Public Rooms to celebrate the birthday of Mr. Richard Ratcliff, the Conductor of the Colnbrook Choral Class. The room was beautifully decorated with flowers. During the evening forty members of the class presented Mr. Ratcliff with a purse containing upwards of £5 as a slight token of their attachment to him.

COVENTRY.—On Thursday evening, the 4th ult., a special Harvest Thanksgiving Service was held in St. John the Baptist's Church. The principal items of the musical part of the service were processional hymn, No. 382, "Come, ye thankful people, come," special Psalms lxxv, cxlii, cxliii, Cantata Domino (J. F. Thorne), Deus miseratur (Barnby); Anthem, "O Lord, how manifold" (Barnby); before sermon, Hymn 389, "What our Father does is well;" offertory hymn, No. 383, "We plough the fields and scatter," followed by "Benedicite omnia opera" to Hoyte's Chant Service in E flat. On the following Sunday the Thanksgiving Services were continued. The music used was introit, Hymn 107, "Glory be to Jesus;" Kyrie, eleison (J. F. Thorne in C), offertory sentences (W. H. Monk), Nicene creed, Sanctus, Gloria in excelsis (Marbeck); recessional, Nunc dimittis (Wesley's Unison Service in F). The members of the choir, under the direction of Mr. J. Finch Thorne, the Organist, acquitted themselves admirably.

DUBLIN.—Dr. Horton Allison conducted the first performance of his Oratorio, *Prayer*, in the Hall of Trinity College, on Friday the 19th ult., in the presence of Sir Robert Stewart, the University Professor of Music, and a very large and critical audience. The Cantata portions include ten numbers, preceded by an Overture scored for a full orchestra, which was remarkably well played by the band of the Italian Opera, Theatre Royal, Dublin, under the leadership of Mr. Leary. The vocal portion consists of a bass solo, "And when thou prayest," well sung by Mr. Oldham; a duet for soprano and tenor, "For they love to pray;" a double fugue for four-part chorus, "That they may be seen;" an air for bass solo, "Be made like unto them," with a violoncello obbligato; a quartet and chorus, "Our Father;" and an air for contralto, "Thy kingdom come."

DUNDEE.—The fifth Annual Festival of the Dundee Association of Church Choirs was held on the evening of Wednesday, 25th, and the morning of Thursday, 27th September. The evensong in St. Paul's Church (the Cathedral Church of the diocese of Brechin) was attended by an immense congregation. The three surpliced choirs comprising the Association numbered nearly 100 voices, and about twenty-five of the clergy were present. The service commenced with a procession, "Forward! be our watchword," sung to one of Henry Smart's tunes. The responses (Tallis) were very effectively given. The three special Psalms appointed for the occasion were sung to Gregorians. An almost perfect rendering of the Anthem, Wesley's "Blessed be the God and Father," was given; and the soloist, Master White, fairly sustained the reputation of his master, Mr. Millar, of St. Salvador's. The Magnificat and Nunc dimittis, composed for this festival by Mr. W. H. Richmond, and the only novelty introduced, was in every respect highly successful; two short verse-parts, sung by Master White and Messrs. Christopher, Milne, and Millar, being very effective. Of the four hymns the most successful was "Lead, kindly Light," sung to the tune by Barnby in the "Hymnary." At the commencement of the service Mr. Richmond played Batiste's Grande Offertoire in D. The concluding voluntaries were Handel's "Zadok the Priest," and Scotsen Clark's Commemoration March, played as duets by Mr. Richmond and Mr. J. M. Smieton. The second service of the festival was held in St. Mary Magdalene's Church, and was fully choral. A. S. Cooper's Service in F was used; and an introit, "Like as the hart," post-communion, Nunc dimittis, to the Tonus Regius, in harmony, and four hymns were sung. Mr. Christopher, Sub-Organist at St. Paul's Cathedral Church, presided at the organ. The excellent singing of the choir was due in no small degree to the Rev. J.

Woodward, the painstaking and efficient Conductor and Precentor to the Association. The Bishop of Ebrechin preached the sermon at the evening service.

DUNHAM MASSEY, CHESHIRE.—The Harvest Thanksgiving held annually at St. Mark's Church, took place on the 14th ult. The church has lately been painted and cleaned throughout, and, added to this, the tasteful decorations of flowers, fruit, corn, ferns, and other choice plants gave to the structure an attractive and festive appearance. The afternoon service was very crowded, choral service being performed exclusively by the village church choir. Tallis's Responses, with Ely Confession, were used; and special Psalms were sung to chants—Robinson in E flat and Dr. Elvey in B flat. Appropriate harvest hymns and Bridgewater's Evening Service in A were performed with a precision and effect which reflected credit both on the members of the choir and the Organist and Choirmaster, Mr. Charles Theo. Bowland. The collections amounted to £20 13s. 9d.

EALING.—Harvest Thanksgiving Services were held in St. Mary's Church on Thursday the 18th and Sunday the 21st ult. The Magnificat and Nunc dimittis were sung to Ebdon in C. The Anthems were "O taste and see" (Sir John Goss) and one composed by the Organist and Choirmaster, Mr. Harold E. Stidolph, consisting of a chorus, "Be glad, O ye children of Zion," followed by a bass and tenor solo and duet, concluding with a chorus, "We will praise the Name of the Lord." The rendering of the whole of the music reflected credit on the labours of both choir and choirmaster. Mr. Stidolph played as the concluding voluntary Beethoven's "Hallelujah Chorus." The offertory, for the Indian Famine Fund, amounted to £34.

EDINBURGH.—A Ballad Concert was given, on the 1st ult., in the Music Hall, under the management of Mr. W. Pyatt, of Nottingham. The vocalists were Mrs. Osgood, Miss Orridge, Mr. Sims Reeves, and Mr. Santley. Mr. H. Nicholson, flautist, and Mr. S. Naylor, solo pianist and accompanist. The programme was miscellaneous, comprising many favourite pieces, all of which were excellently rendered.

EMLEY.—The annual Harvest Thanksgiving Services were held in the parish Church on Sunday the 21st ult. The chancel, choir stalls, and altar were splendidly decorated with corn, fruit, flowers, &c. The services were fully choral. Tallis's Responses were used; the Canticles, in the morning, were sung to chants by Turle, Boyce, and Davy; and the Psalms to Dupuis. Special hymns for harvest were sung to tunes from "Hymns Ancient and Modern." The whole of the music was exceedingly well-rendered by the choir, and effectively accompanied by the Organist, Mr. J. W. Ibbotson. The evening Psalms were sung to chants by Dr. Woodward, Cooke, and Humphreys. Bridgewater's Evening Service was used, and the Anthem was by A. Lowe, "The earth is the Lord's." At the conclusion of the service Mr. Ibbotson played Beethoven's "Hallelujah" (*Mount of Olives*). The offertories, which amounted to £9 1s. 7d., were devoted to the Indian Famine Relief Fund.

ENNISKILLEN, IRELAND.—On Thursday the 4th ult. a Military Concert was given in the Town Hall, in aid of the Indian Famine Fund. The band of the Royal Welsh Fusiliers, under the direction of Herr Geeks, performed at intervals; and songs, duets, and trios were sung by Messrs. Arnold, Porter, and Black, Mrs. Bradford presiding at the piano. Diabelli's Duet in D for Piano was well played by Mr. Arnold and a pupil. Mr. Matthew Arnold conducted.

FOREST HILL.—A new organ, by Messrs. Gray and Davison, was opened at St. Saviour's Church on Thursday, 27th September, by Mr. C. Warwick Jordan, Mus. Bac. Oxon. At the service Mendelssohn's Ninety-fifth Psalm, "Come let us sing," was sung as the Anthem; and the Organ Recital consisted of selections from the works of Spohr, Haydn, Bach, and others. The recital gave great pleasure to the large congregation assembled on the occasion.

GILFORD, IRELAND.—The usual Harvest Thanksgiving Services were held in St. Paul's Church, on Thursday, the 18th ult. The church was beautifully decorated for the occasion with corn, fruit, flowers, &c. The service commenced by singing "Come, ye thankful people, come," to Elvey's fine tune, and the Psalms and Canticles were sung to Gregorian chants. The Anthem was "Praise ye the Lord" (specially composed for this service by the Organist), which was rendered by the church choir in a most praiseworthy manner. Mr. Charles Wilson, Organist of the church, presided at the organ, and played as voluntaries: *Baistie's Andante* in E minor and Handel's "Hallelujah," with his usual ability. The offertory was given to the Indian Famine Fund.

HAVANT.—A successful Concert was given at the Town Hall on Tuesday evening, the 16th ult., for the benefit of Herr F. Kreyer, the Conductor of the Havant Choral Society and the Lymington Amateur Orchestra. The programme was well selected. Mr. John Bulbeck delighted the audience by his execution of a fantasia, "The last rose of summer" (Thalberg), and Mr. H. Cross, of Salisbury, was highly effective in "Honour and arms" (Handel). The chorus "Ye mariners of England" and Schumann's part-song "Gipsy life" were well rendered by the Choral Society, each piece being received with considerable applause. Mr. H. Horner, the bandmaster of the 5th Hants Rifle Volunteers, played a Clarinet Fantasia on Scotch airs, which was efficiently accompanied by Miss Peck.

HOLBEACH HURN, LINCOLNSHIRE.—Harvest Services took place at St. Luke's Church on the 23rd ult. The rendering of the chants and hymns by the choir, under the conductorship of Mr. Thomas E. Leete, the Organist and Choirmaster, was very effective. There were good congregations at both services, and the collections (in aid of the Indian Famine Fund) amounted to nearly £7.

HUDDERSFIELD.—A Pianoforte Recital was given in the Highfield Assembly Rooms, on Tuesday evening, the 9th ult., by Mr. William Dawson, of Liverpool. The piano was supplied by Mr. I. Moore, of Buxton Road, Huddersfield. The programme, which consisted of selections from the works of Chopin, Weber, Thalberg, Mendelssohn, Döhler, Henselt, Liszt, and the concert-giver, was rendered in a masterly manner, Mr. Dawson receiving great applause at the end of every piece.

LAUNCESTON, TASMANIA.—The Annual Meeting of the Members of the Musical Union was held in the Mechanics' Institute, on the 31st July, the Mayor, A. Harrap, Esq., President of the Society, in the chair. The report, read by the secretary, congratulated the members on the successful working of the Association for the previous nine months. A performance of *St. Paul* had been given by the Society at Deloraine; and it was proposed in the ensuing spring and summer to present at the same place Operas as well as Oratorios. A large quantity of music had already been ordered, and Sir Michael Costa's Oratorio, *Naaman*, was then in rehearsal.

LEWISHAM.—At the Harvest Festival held in St. Mark's Church on the 30th September, the services, morning and evening, were fully choral. The Te Deum was Goss in A, and the Communion Service Smart in F throughout. The Magnificat and Nunc dimittis were Gladstone in F, and the evening Anthem was "Fear not, O land" (Goss). The preachers were, in the morning the Rev. T. J. West (vicar), and in the evening the Rev. W. C. Miller (the curate). The offertory at each of the services was devoted to the Indian Famine Relief Fund, and the total amount realised was £100. The rendering of the services reflected much credit on the training of Mr. F. E. Gladstone, the Organist and Director of the choir.

LISKEARD.—A Harvest Thanksgiving Service was held in the Parish Church on Friday the 12th ult. The musical portion of the service comprised the Magnificat and Nunc dimittis (Dr. Dykes in F); Psalms lxxv. and cxlvii., to chants by Elvey and Garrett; Anthem, "The earth is the Lord's" (A. Lowe); hymns, "Come, ye thankful people, come," "We plough the fields and scatter," &c.; all of which were most satisfactorily rendered by the choir. Before the service the Organist, Mr. C. F. Hole, gave a recital which was highly appreciated by a large audience. The programme included *Baistie's Andante* in G, and selections from the works of Handel, Rossini, Meyerbeer, Viviani, Hainworth, and Wely.

LITTLEHAMPTON, SUSSEX.—Mr. J. Forbes Carter, Organist and Choirmaster of St. Mary's, gave his annual Concert on the 11th ult., when he was assisted by Miss Rumball, the Misses Osmond (of Chichester), the Rev. C. Rumball, Mr. Ramsay L'Amey, Mr. G. Neame, Mr. W. Osmond (Lay-Vicar of Chichester Cathedral), Mr. Shelley, and Mr. Dadsell (Organist of St. John's). The concert was a great success in every way. Mr. Carter was unanimously encored in many of his songs.

LIVERPOOL.—The Harvest Festival was celebrated on the 4th ult. at St. Margaret's Church, Prince's Road, with more than the usual elaboration, particularly as regards the musical portion of the service. In the evening the special feature was Handel's "Dettingen Te Deum," in which Mr. F. E. Barnes, who is a young man only known in Liverpool for about twelve months, displayed conspicuous ability as a Conductor. Handel's original score, with the addition of trombones, was rendered in a very admirable manner by a full band and exceedingly large choir, there being about thirty instrumentalists and about 150 male and female singers. The Rev. J. Bell Cox, incumbent of the church, conducted the service, assisted by the Rev. T. Eldon and the Rev. H. Paine; and the sermon was preached by the Rev. J. C. Hordern, of Bury. The office hymn was "Almighty God, who from the Flood."

MANCHESTER.—On Friday evening, the 12th ult., Mr. Pyatt gave a Ballad Concert at the Free Trade Hall. The artists engaged were Madame Patti, Mrs. Osgood, Miss Orridge, Mr. Sims Reeves, and Mr. Santley; but in consequence of a severe cold Mr. Reeves was unable to appear. Madame Adelina Patti's singing of "Ernani involami," "Kathleen Mavourneen," Eckert's "Echo song," "Within a mile of Edinbro'town," and "Home, sweet home," perfectly enchanted the audience. Mr. Santley was in splendid voice, and sang the airs allotted to him in a faultless manner. Mrs. Osgood and Miss Orridge were also well received. Mr. Sidney Naylor presided at the piano, and Mr. Nicholson was solo flautist.

NEWPORT, MON.—An Organ Recital was given by Mr. G. Rogers on the grand organ at the Albert Hall, on Tuesday the 2nd ult. Miss Julia Jones was the vocalist, and sang with great success *Levy's* recitative and air "The child's letter to heaven," "Hush, ye pretty warbling choir," &c.

OMBERSLEY.—Harvest Thanksgiving Services were held on Sunday, September 30th, when the church was, as on former occasions, very tastefully decorated with garlands and festoons of different kinds of flowers entwined with hops, and a sheaf of wheat, barley, and oats, surrounded by some very fine fruits of various kinds. Tallis's Responses were used, with Jackson's Te Deum. The Anthem was from Psalm xxiii., "The Lord is my Shepherd" (G. A. Macfarren). The choir, which was augmented by some friends from Worcester, rendered the musical portion of the service in a very creditable manner, under Mr. Allies, the Organist. The prayers were read by the Rev. H. B. de Putron, iacurate of the village, and the sermons were preached by the Rev. J. Garland, vicar of the parish. Collections were made for the Indian Famine Fund, the total amount being £33 7s.

OSWESTRY.—On Monday evening, the 15th ult., Mr. George Gaffe (F.C.O.), Organist of the Parish Church, gave the first of a series of Pianoforte Recitals, in the Victoria Rooms, before a select and highly appreciative audience. The programme included selections from the works of Bach, Rubinstein, Beethoven, Sterndale Bennett, Raff, and Thalberg.

PLUMTREE, NOTTINGHAM.—The Harvest Festival at St. Mary's Church took place on the 18th ult., when the church was tastefully decorated with specimens of the produce of field, orchard, and garden. The hymn, "Come, ye thankful people, come," was sung as a professional. The Preces and Responses (Barbry) were intoned by the Rev. W. J. Craft, Organising Choirmaster for the Southwell District. Special Psalms were sung to Heywood's Chant in E flat, the Magnificat to Woodward in C, and the Nunc dimittis to Chipp in D. The Anthem, "The Lord hath done great things for us" (Smart), was

followed by the hymn, "We plough the fields," after which a sermon was preached by the Rev. S. Douglas, and £24 5s. 6d. was collected for the Indian Famine Relief Fund. Mr. J. Campbell was the Organist.

READING.—Mr. H. J. Hendy, Organist of Earley Church, gave his annual Concert in the new Victoria Hall on the 16th ult. The vocalists were Madame Osborne-Williams, Madame Worrell-Duval and a gleefully party, all of whom were highly successful. Mr. H. J. Hendy performed Mendelssohn's Rondo Brillante, Op. 22, for which he received well-merited applause. A small band, under the leadership of Mr. Hendy, senior, played an excellent selection from the compositions of Mozart, Corelli, and Rossini.

SCARBOROUGH.—The last of Dr. Naylor's popular Organ Performances for the present season, at All Saints' Church, took place on Saturday afternoon, the 13th ult. The programmes of the series of seven Recitals include a selection of nearly fifty high-class compositions for the instrument—the number of adaptations being remarkably few—by the greatest masters, living and dead. Amongst the latter we find Bach, Handel, and Mendelssohn especially represented; while of more modern composers the names of Spohr, Wesley, Best, Guilman, Wely, Sullivan, Thorne, Krebs, Merkel, Calkin, Archer, Smart, Saint-Saens, Widor, and other eminent English and Continental organists are prominent in the list. The pleasure which Dr. Naylor has given to his large and appreciative audiences entitles him to their best thanks; and we believe that they look forward with pleasant anticipation to the next series of these musically instructive and elevating Recitals.

SHEFFIELD.—On the 12th ult., Mr. Charles Harvey gave the first of his series of Concerts for the present season in the Old Music Hall. The artists engaged—Miss Sophie M. Robertson, Miss Fanny Robertson, Miss Ellen de Fonblanque, Mr. Guy, and Mr. Wadmore as vocalists, and M. Albert and Signor Randegger as instrumentalists—gave much satisfaction. M. Albert's violoncello playing, and the accompaniments of Signor Randegger, added materially to the great success of the concert. The attendance was anything but satisfactory, and in no wise commensurate with the attractive programme provided.

STROUD.—Harvest Thanksgiving Services were held at St. Laurence's Church on Sunday, September 30th, and Tuesday the 2nd ult. The church, on Sunday, was befittingly adorned with the earnest of the divine bounty, and the service, which was choral, attracted large congregations. The music at the morning service included Dr. Stainer's Te Deum and Benedictus, and an Anthem, "Thou visitest the earth" (Dr. Greene). In the evening Smith's Anthem "The earth is the Lord's," and the "Hallelujah Chorus" (Handel), were admirably rendered by the choir. Powerful sermons were delivered, in the morning by the Rev. A. S. Page, and in the evening by the Rev. Canon Sheringham. On Tuesday the service was again fully choral, when some very choice music was excellently performed, reflecting the highest credit upon Mr. Chew, the Organist and Choir-master. A very eloquent sermon was preached by the Rev. T. H. Tarlton, formerly Vicar of Stroud. The collections after the services of Sunday and Tuesday (which were in aid of the Indian Famine Relief Fund) amounted to £120.

WALTHAMSTOW.—The annual Concert of Mr. G. Bird took place at the Town Hall on the 23rd ult., and was well attended. The admirable playing of Mr. H. K. Bird was evidenced in his performance of Weber's Grand Sonata in D, "Melody" of Rubinstein, and other compositions. Mr. H. R. Bird also joined Herr Louis Ries in a performance of Rheinberger's Sonata, Op. 77. Mr. Henry Lahee and Mr. Bird gave a good rendering of Mendelssohn's Allegro Brillante on the pianoforte. The vocalists were Madame Worrell-Duval and Mr. Stedman, both of whom were highly successful.

WANDSWORTH (NEW).—The annual Harvest Thanksgiving Service was held on Friday the 5th ult., at St. Paul's Church, which was decorated with corn, flowers, fruit, &c. The musical portion of the service was excellently rendered by the choir, augmented by members of the choirs of St. Anne's, Wandsworth; All Saints', Wandsworth; Holy Trinity, Tooting; St. Mark's, Battersea; and Christ Church, Battersea. The service was fully choral, and commenced with the hymn "Come ye thankful people, come" (St. George). Responses, Tallis's festival; special Psalms, lxxv. and cl. (Monk and Ouseley); Cantate Domino and Deus miseratur (Goss in C); Anthem, "Give unto the Lord the glory" (Dr. Bridge); hymn before sermon, "We plough the fields and scatter" (Wir pfügen); after sermon, "Praise, O praise our God and King" (Monkland). Mr. C. W. Hanson, Organist and Director of the Choir, presided at the organ. The services were continued on the following Sunday, the music being Hopkins in G and Goss in C; Anthem, "O Lord, how manifold" (Barnby).

WESTON-SUPER-MARE.—A special service to celebrate the ingathering of the harvest was held at the Parish Church (St. John's) on the 27th September, at which the choirs of all the local churches, numbering nearly 150 voices, assisted. Mr. Arthur E. Crook presided at the organ.

WHITTINGTON.—The annual Thanksgiving Harvest Festival Service was held in the Parish Church, on Thursday, September 27th. The church was decorated with corn, fruit, evergreens, and flowers. The services were full choral. The prayers were intoned by the Rev. W. W. Dampier, of Brimington, in a very able manner. Tallis's Festival Responses were used, and Psalms cxxix. and cxxvii. were sung to a chant by Dr. Monk. Hopkins's Evening Service in F was selected for the Magnificat and Nunc dimittis. The Anthem was composed by Mr. Thomas Armstrong, the Organist of the church, and was specially written for this service. Mr. Fred. Houlston, of New Whittington, who possesses a voice of great power and sweetness, gave an admirable rendering of the solo, and the whole of the Anthem was magnificently sung by the choir, their general efficiency throughout the service reflecting the greatest credit on the Choirmaster, Mr. G. W. Botham. Hymns 424 and 360 were sung, and after the sermon the "Hallelujah Chorus" was finely rendered. The sermon was preached by the Rev. R. Blackiston. Mr. Armstrong presided at the organ and accompanied the service, playing as voluntaries at the

conclusion of the service, E. Batiste's Grande Offertoire in D (No. 5) and Scotson Clark's Festival March in C.

WINCHESTER.—Mr. Charles Gambin gave the first of his Three Classical Chamber Concerts at the Guildhall on Monday the 22nd ult., assisted by Miss Helen Laing Meason (vocalist), Mr. Francis Ralph (violinist), Mr. Alexander C. Rowland (violinist) and Mr. A. Gurst (violinist). The programme, which was chiefly instrumental, included Mozart's Quartet in G minor; violin solo, "Romance in E major" (Wilhelm), by Mr. Francis Ralph; duet for piano and cello, "Sonata in D major" (Mendelssohn), Messrs. Rowland and Gurst; and Spohr's Quartet in G minor, for two violins, viola, and cello, which was played by Messrs. Ralph, Gambin, Rowland, and Gurst in a masterly manner.

WINDSOR.—A new concert-room has been built in this town by Messrs. Dyson and Sons. The building is small, but very compact, scientifically constructed, and exceeding suitable for what are termed "chamber concerts." It will seat comfortably 200 persons, and, with the addition of ante-rooms, might be made capable of holding another fifty. It was opened by two Concerts on the 8th ult., the room being crowded each time. Great disappointment prevailed in consequence of the non-appearance of Madame Sherrington (who was announced to sing, but declined on the score of the room being too small), and much sympathy was manifested for Messrs. Dyson and Sons, owing to the awkward and painful position in which they were placed. Mdlle. José Sherrington was highly effective in all her songs. Miss Dones was also very successful. Mr. Henry Pyatt gained great applause for his fine rendering of "Bonnie Dundee," and Mr. K. Hollins created a genuine enthusiasm by his singing of "Jessie, the flower of Dumblane." The Chevalier Lemmens's execution of several solos on the Mûstel organ was much admired. On Tuesday the 16th ult. the winter session of the Literary Institute was opened by a Concert. Mr. Orlando Christian arranged an excellent programme of glees, part-songs, duets, and songs, which were rendered by Miss Knowles, Messrs. Darby, Mellor, Ogilvy, and Christian. The most noticeable of the part-songs were "Spring's delights," "Banish, O maiden," and "Soldier's love." Miss Knowles and Miss Goring (an amateur) highly distinguished themselves by their singing, and received enthusiastic accolades.

WOKINGHAM.—The Harvest Thanksgiving Services for the combined parishes of All Saints' and St. Paul's, were held in the church of the former parish on Tuesday, the 2nd ult. There were celebrations of the holy communion at 8 and 11 a.m., and a full choral evensong at 8 p.m. The lessons were read by the Rev. E. Sturges and the Rev. J. T. Brown; the Rev. J. F. Maul intoning the service. Hymn 382 was sung as the processional, and Hymn 379 as the recessional, the proper Psalms being taken to chants by Henley, Battishill, and Pelham Humphreys; and the Canticles to Wesley in F. The Anthem was the "Gloria," from Mozart's Twelfth Mass, which was sung with much steadiness. Mr. Arthur Godfray, Organist of All Saints', presided at the organ, and played as a concluding voluntary Handel's "Hallelujah Chorus."

WOLVERTON.—On Monday evening, the 13th ult., the *Messiah* was performed by the members of the Choral Society in the Science and Art Institute. The leading artists were Miss Jennie Franklin, Miss Pauline Featherby, Mr. John M. Hayden, of Salisbury Cathedral, and Mr. William Glave. The band and chorus numbered over seventy performers. Miss Franklin particularly distinguished herself in "I know that my Redeemer liveth;" and "He was despised" was well sung by Miss Featherby. Mr. Hayden was highly successful in "Thou shalt break them," and "The trumpet shall sound" was well rendered by Mr. Glave. The choruses were well given, especially "Lift up your heads," and "Hallelujah." Mr. N. Pratt, of London, conducted the Oratorio, and Miss Fanny Franklin, of Wolverton, presided at the harmonium.

WORCESTER.—The Philharmonic Society gave its second Concert of the present season at the Music Hall on the 5th ult., when Mendelssohn's *Athalie* and a selection from *Oberon* were performed before a very large audience. Miss Jessie Jones (soprano), Miss Emily Dones (contralto), and Mr. W. Dyson (tenor) were the soloists, and the Rev. R. Rodney Fowler undertook the reading portion of *Athalie*. The concert was most successful throughout, band, principals, and chorus giving great satisfaction. Especial mention must be made of the fine rendering of "Ocean, thou mighty monster" by Miss Jessie Jones, which was warmly applauded. Mr. R. W. Dones conducted, as usual, and was ably supported by Mr. A. R. Quarterman.

[The notice of the St. George's Choral Union, Glasgow, which was forwarded last month, informed us that "the orchestra engaged for the concert on the 2nd and 3rd January, 1878, is the one which is to be conducted by Dr. von Bülow." This sentence, we are now told, does not mean that Dr. von Bülow will have anything to do with it on the occasion mentioned, as the concert will be conducted by Mr. William Moodie. We hasten, therefore, to give the solution to an enigmatical paragraph which it appears we had guessed wrongly.—Ed. MUSICAL TIMES.]

ORGAN APPOINTMENTS.—Mr. Henry Byolin to St. Mary's, Shrewsbury. —Mr. Whiteley, Organist and Choirmaster to St. John's Church, Kenilworth, Warwickshire. —Mr. C. Ingham to Trinity Congregational Church, Dingwall Road, Croydon. —Mr. W. H. Lee Davies to Stamford Hill Congregational Church, N.

CHOIR APPOINTMENTS.—Mr. Adolphus Phillips (Basso), to Lay-Clerkship of Magdalen College, Oxford. —Mr. Thomas Williams (Alto) to St. Michael's College, Tenbury. —Mr. James Lewis (Alto) to St. Asaph's Cathedral. —Mr. Henry J. Dutton (Principal Alto) to St. Paul's Cathedral. —Mr. Edward Booth (Tenor) to St. Mary, Haggerston.

OBITUARY.

On the 27th September, at the College, Hereford, the Rev. JOHN Goss, M.A., Vicar of St. John Baptist, and Custos of the College of Vicars Choral in Hereford Cathedral, aged 51.

On the 30th September, after intense suffering, WILLIAM HENSHAW, Esq., Mus. Doc., fifty years Organist of Durham Cathedral, aged 86. He survived his wife only three months.

On the 3rd ult., at her residence, 51, Finchley New Road, after many weeks of severe suffering, THERESA TITIENS, aged 46 years.

On the 4th ult., at Clifton Road, Camden Square, MARIA, wife of O. SVENDSEN, Esq.

On the 4th ult., at Novello Cottage, Worthing, EMMA CLARA, second and eldest surviving daughter of THOMAS JAMES and CECILIA SERLE, and granddaughter of VINCENT NOVELLO.

On the 12th ult., at Nastätten, Germany, suddenly, of heart disease, while on a visit, HEINRICH BASQUIT, late Bandmaster 33rd Regiment.

On the 18th ult., at Hastings, JOSEPH KIRKMAN, Esq., of Sunny Side, Gold Hawk Road, after a short illness, in his 88th year.

On the 26th ult., at 27, Lorne Gardens, Hanover Gate, in his 21st year, GEORGE, the only son of ADOLPHE POLLITZER.

DURING THE LAST MONTH.

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